

people vision

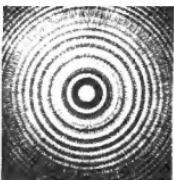
dumping place vol. 2



CONTACT



LIST



ALASKA

EDISON Industries Inc.
1st Avenue north at 13th St.
Bellingham, Washington 98220
Richard Griffith
521 1/2 Stanley Avenue
Andalusia, Alabama 36420

ALASKA

Daniel A. Heard
General Delivery
Dillingham, Alaska 99725
Doing a lot of work with social welfare agencies, worked with prisoners, long term state jail. Presently, working with Head Start preschoolers.

CALIFORNIA

Am. Religious Dance Workshop
Courtis Session
99 West Shore Road
Belvedere, California 94920
94920

Dance tapes in Selected Friends, presented by the Am. Religious Dance Workshop, analysis and synthesis and the celebration of the Sabbath in Temple.

Art Fox

994 Union Street
San Francisco, California 94133
(415) 771-2168

A group of designers experimenting with the design of video tape. The art of the tape they make has to do with the design form the develop. Have done 10 to 12 designs. The designs are in their media but providing assistance in areas of electronic and plastic media and the use of tape in their presentations. Send us a tape and we'll stand one back...no wait!

Artz That Hurts

2100 1/2 Franklin
Santa Barbara, California 93103
93103

Video continues to be used in the visual arts. We are a group of artists, dealers, small and large holds video tape. We are instituting a "class" which will give us information and get us into the TV studio.

John T. Arthur

Multi-Media Productions
1728 1/2 Franklin
Santa Barbara, Calif. 93106
93106

The Alternative Radio Exchange
Box 932
Folsom, California 95014
95014

John J. Burton
2368 Terrene Blvd.
Torrance, California 90501
90501

Peter Berg
Goddard
P.O. Box 31251
San Francisco, California 94132
94132

Travis Media, a professional audio, truck video, planetary events.

Big Basin Ranch Art Institute
Buses Wilkinson
2120 Big Basin Way
Boulder Creek, California 95006
95006

Will be opening a graphics workshop soon and will be to offer video graphics assistance.

Dragon Graphics
514 Adams Street
Columbus, Ill.
(319) 464-5348
93376

Richard C. Bishop
8100 Adelante/Seas Ed.
New Carlisle, Ohio 45344
45344

Bob Burns
39 Mariana St.
Ponca City, Okla.
73075

John C. Bracken
18000 Concourse Dr.
Berkeley, Ca.
94709

CONTACT LIST

This contact list was compiled from the last April Video Conference, The Radical Software lists, recent mail correspondence and friends. If you were left off this list, send Amazing Grace Media (P.O. Box 132 Bearsville, N.Y. 12404) Your name, address, phone # and energies. We are going to try to send everyone on this list a copy of *PEOPLES VIDEON*. During Place Vol. II. If you haven't sent us any money, send it - because we need it. If you don't have \$5, we'll take anything. Mail it to April Video Co., P.O. Box AK, Downsville, N.Y. 13755.

OR: See *Exs of List*

Peter J. de Blieck

Box 926

Bernard J. Martin
1157 W. Court St.
Iowa City, Iowa

KANSAS

Woody Moore
1100 Ohio
Lawrence, Kansas

KENTUCKY

Louis de Luca
University of Kentucky
College of Architecture
Lexington, Ky.
(502) 257-5167

David Miller
Appleton Film Workshop
Box 132
Whiteland, Ky.

University of Kentucky
College of Architecture
Pence Hall
Lexington, Ky.

MAINE

Dr. Thomas Clapp
University of Maine
Orono, Me., 04469

Sally Johnson
Telexpress-Cathartes
P.O. Box 687
Carrabassett, Maine

MARYLAND

Antioch College
Baltimore Campus
905 N. Charles St.
Baltimore, Md.
(301) 732-3658

The Antiochian may become the first
video college. Priority given to
social change workshops — over 80% of its
programs have a video element.

Matthew K. Clarke
VHSNET
Antioch College
325 S. Paul St.
Baltimore, Md.
(301) 732-3656

Lance Callan
Antioch College — Baltimore Center
Baltimore, Md.
(301) 732-3656

Pat Tread Productions
3530 Taylor Street
Bethesda, Maryland

Barbara Frehages
Antioch College
18 E. 1st, Venetian Pl. #2B
Baltimore, Md.

Edward Johnson
VHSNET
325 S. Paul St.
Baltimore, Md.

Tom Johnson
Antioch/Baltimore
125 West Carroll St.
Baltimore, Md.

GAY Community Information

Alan Kaplan
Antioch/Baltimore
125 S. Paul St.
Baltimore, Md.
(301) 732-3656

(1) The use of VTR in the Mental Health
(2) Comedy Video

Paul Schatzkin
Antioch College/Columbia Campus
1411 Lake Village Center
Glenview, Ill.
(301) 739-5469

(1) Video production possibilities for
the GAY in Columbia.

J.D. Thomas
Antioch/Baltimore
125 S. Paul St.
Baltimore, Md.
(301) 732-3656

(1) Cables in Baltimore (franchising).
(2) What to use video as more of a
tool for political and social change.



Illustr. 1—Cyrus

MASSACHUSETTS

Robert A. Keats
Media Center, Univ. of Mass.,
Amherst, Mass.
Local origination programming
Media Center, University GATV.

Frank Astor
Film School, Orson Welles Cinema
1901 Mass. Ave.
Cambridge, Mass.

Antonette Enterprise
1901 Mass. Ave.
P.O. Box 97
M.I.T. Branch Station
Cambridge, Mass.
(617) 668-0788

Producers of Broadcast/Frees Videos
Presenting 15-18 minute video
taped magazine.

Berrett Blazits
2 Fawcett Terrace
Cambridge, Mass. 02138

Walt Brown
West Roxbury School
1001 Mass. Ave.
Cambridge, Mass.

John C. Cappeller, art,
information, collector,
co-creator

Harry Crammichael Jr.
U. of Mass.
15 Middle St.
Roxbury, Mass.
(617) 368-2187

21201
CATV programming

William Chan
Center for the Visual Arts
Harvard University
Cambridge, Mass.
(617) 495-7576

Commodity Video USA
The National Universal Corp.
11 Beach St., P.O. Box 461
Manchester, Mass.

Frances Greenhoven
Worcester New School
Worcester, Mass.
121217

Model citizen funds available for
library outreach program in inner
city.



Earth Light
325 Broadway
Cambridge, Mass.
(617) 456-7807

Emerson College Library
353 Berkely St.
Boston, Mass.
Spartan Satellite
18 Worcester St.
Somerville, Mass.
Working in a temporary Jewish studio
at Brandeis University running media
lab for Jewish education.

Jim Frantzreb
144 Amory St. #1
Cambridge, Mass.
(617) 733-0084
Have done production in studio on the
last 100 feet of cable or station in
Wellesley, Mass.

E.G.I.E.
Jill Mc Donald
43 Calumet St.
Cambridge, Mass.
(617) 277-2746

We like to go places where people are
working together. Teach people how
to use equipment and show tapes.

Chest Bawse, Inc.
36 Highland St.
Cambridge, Mass.
(617) 661-0121

Work largely concerned with "Spectre
of the Future" with video documentation,
computer graphics, and the creation
of meaningful abstract electronic par-
ticipation. We are also involved in
video tape production. We have
done interest in 2-3 year
short dance is developing tools and
techniques to help in the 1978's Impact on
the brain. We build video-environments.

Anthony W. Rodriguez
142 Mystic Lake Parkway
Arlington, Mass.
(617) 861-3556

Good Music Intermedia
711 Mass. Ave.
Cambridge, Mass.
(517) 658-9880

Jan Van Stickle
School of Communication, U. of Mass.,
Amherst, Mass.

Peter Stremas
24 Mt. Auburn St.
Cambridge, Mass.

Fred Tashan
Smithsonian College
Mass. 641
Amherst, Mass.
(413) 545-5225

Terry A. Mike
161 Elm St.
Somerville, Mass.
15 Elm St.
Somerville, Mass.
(617) 776-5811

Work with community, people making
tapes, teaching and talking about
video.

Brian Towner
Film School, Orson Welles Complex
Cambridge, Mass.

Gary Turchin
Clark Cable/Clark University
Worcester, Mass.

Mike Welsh, Morgan Weston, Richard
Larson
The Video Cooperative TVC
Worcester College
Andover, Mass.

The co-op is funded by the college, the
campus is connected by a GATV/CCTV
system. The last time little is being
done and feeling of isolation pervades.

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Great Maaland
Communications Dept.
University of Nebraska
Lincoln, Nebraska

Eric Sonics
Creighton University
Omaha, Nebraska
(402) 280-2373
Instructor in communications at University. CCTV systems, gives summer training in experimental video.

John Jankus
Communication Workshop,
University of Nebraska at Omaha
Omaha, Nebraska
IN Black community & Omaha.

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NEW HAMPSHIRE

Richard Danner
Antioch College
Nurserville, New Hampshire
Cable.

68111

NEW JERSEY

Prof. Jerome Ausman
Office of Program Development
Livingston College / Rutgers U.
New Brunswick, N.J.
Educator who has innovative approach
to community access systems in urban so-
ciety, consolidating course offerings,
producing instructional materials,
and research on undergraduate & graduate
levels; offers technical and profes-
sional training to students; community
groups co-sponsor of the Plain-
field, NJ Communications Ctr. Working in
the field of community access documentation
of New Jersey communities.

68111

Bob Baker
144 East St.
Iselin, New Jersey
(201) 251-0717
also: R&R New Germany, Nova Scotia
Video Documentation.

67200

Lawrence Budner
100 George Street Avenue
Harrison, New Jersey
(201) 421-0742

67506

Center for Educational Technology
Office of Program Development
100 George Street Avenue
Trenton, New Jersey
John Corcoran
361 Diamond Spring Road
Desville, New Jersey
67834

68111

Santa Fe
326 South Second Ave.
Highland Park, New Jersey
(201) 828-2167

68111

Documentation...Migrating video to
communities throughout New Jersey.

Sam Felder
100 George Street
93 Union Ave.
Jersey City, New Jersey
67304

67304

Mary Lou Fied
100 George Street
Blomfield, N.J.
(201) 534-5812
The Center of Mass Media, United Presby-
terian Church USA (212) 870-2027.
Training tapes for in-church use; a
cable pilot.

67010

Alan Fink
Fink, Inc.
49 S. Main Ave.
Parsippany, N.J.
(201) 672-0332
Private community mental health center
using Peasants equipment.

67205

Stephen Germany
100 George Street
Montclair, New Jersey
(201) 746-2952
The Center of Mass Media, Fausse County
College, 31 Clinton St., Newark, N.J.
(212) (201) 623-2200. Some instructional
tapes available.

67013

Bob Gliddon
Cape Islands Community Video
100 George Street
Mechanics St.
Cape May Court House, NJ

68111

Harry Heiman
109 West State St.
Trouton, New Jersey
67656
Instructional video programming
and also informative tapes to
help re-adjust drug addited indivi-
duals.

68111

Jack L. Middendorf
Concordia Teacher's College
Seward, Nebraska
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Age: 16
District 10, Bronx Drug Prevention
Program Board of Education NYC
I'm using video tapes in a therapeutic
setting with teenagers & drug groups etc.

Stewart Kaplan
Daytime Media Productions, Inc.
34 West 36th Street NYC
(212) 547-5715
Programs for closed circuit programs
for entertainment and commercial usage.

John Keeler
Amering Grace Media
Nurs 127
Bronxville, New York
(914) 679-4553

Charles Levine
Film Makers Corp
345 West Avenue NYC
(212) 545-1300
Report on Public Access in NYC (CATV)
(P.O. Box 393, NYC 10024)

Chi Lin Lai
C.T.L. Electronics, Inc.
88 Broadway NYC
Improving hardware.

Bob Lipkind/Kathy Dwyer
West Side Video Alliance
215 West 23rd Street NYC
(212) 645-9352

△ Head School for Exceptional Children
Charles E. Mizzi, Director
1301 Madison Avenue NYC
(212) 737-1000
Use mostly in teacher training

Metropolitan Training Institute
154-17 Barding Blvd.
Flushing, New York
11367

Lynda Morris/Michael Skidmore
209 West 9th Street NYC
(212) 673-4210
Art info Report on Public Access in NYC
P.O. Box 1000, NYC 10024
Multi-Media

△ Jack and Janice Milken
304 West 11th Street, New York (IFP) 10011
(212) 651-0447
Community Video - Homebased Cafe (Delhi,
N.Y.)

Carol Murphy
106 Westervelt Avenue
State Island, N.Y.
10001

Eleanor Naglar
735 Madison Avenue
Bronxville N.Y.
(212) 434-2972

△ Political organizing

David Paden
64 East 77th Street NYC
10071

Stephanie Paloujian
8111 Media Communications
315 West 8th Street NYC
(212) 666-4613

Paul S. Parker
Harlem Preparatory School
2333 West 125th Street NYC
(212) 234-1363

△ Linda Perry
Harlem Preparatory School
Media Communications
2333 West 125th Street NYC
(212) 234-1363

Sandy Rabkinovitz
Children's Welcome Day Care
331 West 66th Street NYC
10003

Richard and Linda Rabkinovitz
Video Day Care
Box 209 - Planetarium Station NYC
10024

Richard Rabkinovitz
Box 180-Planetarium Station NYC
(212) 874-3201

Lynda Rodolitz
810 West 9th Street NYC
(212) 651-0407

Leonard Sachs
553 Funeral Hall
Columbus W. NYC
10027

R. Scott Samuel
Galaxy 7
2 East 18th Street NYC
(212) 660-6300

Bonnie Schiffer
Queens College
60-20 100th Street
Jamaica, N.Y.
11347

Craig Schiller
Syndicated Games, Inc.
44 West 12th Street NYC
10011
(212) 989-4782
Programs for cable TV, Come, group
activities, CIVIC Entertainment. Development
of video as awareness/therapy tool

David Schiller/Michael Tamm
500 La Guardia Place NYC
10012
Programs for cable TV, Come, group
activities, CIVIC Entertainment. Development
of video as awareness/therapy tool
and other community activities.

Krys Schiller
Under Pressure
15 East 17th Street NYC
10003
Community organizing, 2. Non-violent
direct action trainings, 3. cable-TV
Promotion.

School of Visual Arts/Film School
Eduardo Alvaro, Chairman
209 East 7th Street NYC
10004
(212) 254-3700

Albert Schlesinger
222 E. 23rd Street/Chelsea Hotel
Room #204 NYC
(212) 685-3700

Patricia F. Sheffield
133 East 30th Street NYC
(212) 683-3013

△ Head School for Exceptional Children
Charles E. Mizzi, Director
1301 Madison Avenue NYC
(212) 737-1000
Use mostly in teacher training

Metropolitan Training Institute
154-17 Barding Blvd.
Flushing, New York
11367

Lynda Morris/Michael Skidmore
209 West 9th Street NYC
(212) 673-4210
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P.O. Box 1000, NYC 10024
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304 West 11th Street, New York (IFP) 10011
(212) 651-0447
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Carol Murphy
106 Westervelt Avenue
State Island, N.Y.
10001

Eleanor Naglar
735 Madison Avenue
Bronxville N.Y.
(212) 434-2972

△ Political organizing

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64 East 77th Street NYC
10071

Stephanie Paloujian
8111 Media Communications
315 West 8th Street NYC
(212) 666-4613

Paul S. Parker
Harlem Preparatory School
2333 West 125th Street NYC
(212) 234-1363

△ Linda Perry
Harlem Preparatory School
Media Communications
2333 West 125th Street NYC
(212) 234-1363

Sandy Rabkinovitz
Children's Welcome Day Care
331 West 66th Street NYC
10003

Richard and Linda Rabkinovitz
Video Day Care
Box 209 - Planetarium Station NYC
10024

Richard Rabkinovitz
Box 180-Planetarium Station NYC
(212) 874-3201

Lynda Rodolitz
810 West 9th Street NYC
(212) 651-0407

Leonard Sachs
553 Funeral Hall
Columbus W. NYC
10027

R. Scott Samuel
Galaxy 7
2 East 18th Street NYC
(212) 660-6300

Bonnie Schiffer
Queens College
60-20 100th Street
Jamaica, N.Y.
11347

Corp. Sofkin
35-65 Main Street
Jackson Heights, N.Y.
11372
(212) 424-6811

Survival Arts Media
595 Broadway NYC
10012
(212) 966-7347

Liz Sommers
158 West 8th Street Apts. 1-4 NYC
10026
(212) 550-3799

Randy Tarter
City University #1043
33 West 42nd Street NYC
10034

Bob Tashian/Applause
330 West 42nd Street NYC
10025
Community use of video.

△ Susanne Tedeschi
1015 Madison Avenue NYC
10031
(212) 240-3343

Telemercury Corporation
Charlotte Schiff-Jones/President of
Telemercury Corporation
50 West 44th Street NYC
10036

Norma B. Turner
100 East 20th Street
Brent, New York
10047

Doing tapes as education for change -
futuristics, education, small group,
small town, neighborhood video;
multimedia shows and slides of a
total urban environment (videotization)

The Ultimate Mirror
309 West 82nd Street NYC
10024
(212) 580-2000

Interested in exchange tapes.
Write for tape list.

Student Government Syndicate
Ronald B. Litchy
28, Village Station
W. H. C. 10014

Video Development Corp.
Sidney E. Stern, Jr.
27 Washington Square North NYC
10011

Video Access Center
328-330 La Guardia Place NYC
10012
(212) 598-2866

Video Co-op
Queensborough College
Student Government Office/Thomas Hall
Riverdale, New York
10471

Children's Aid Society
165 East 22nd Street
New York
(212) 620-3640

City College Video Collective
CUNY 13th St. & Convent Ave NYC
10031
(212) 817-1000

Herbert Sennick
Director, Office of Telecommunications
Bureau of Franchises
10001-10003 Madison Building NYC
10007

Edgaro Henriquez/People's State
Video Rivington
8 Rivington Street NYC
10001

Miriam Braverman
Cognitive Science
515 Butler NYC
10027

Stephen E. Fuller
275 Jay Street / Brooklyn, N.Y.
(212) 451-3341

Peter Marzocca
Video Games
72 Columbia Street NYC
10011

James P. Morris
102 East 4th Street NYC
10003
(212) 620-3184

N.Y.U. Video Tel
M. S. L. Leah Student Center NYC
(212) 598-2788

Patricia's Home Video
301 Henry Street NYC
10033
(212) 965-2110

WBAT - Pacifica Radio
250 East 62nd Street NYC
10011
(212) 752-1000

Special Video Arts
342 West 36th Street NYC
10018

Ralph Taylor / Rev. Dr. Martin
Gay Activists Alliance
99 Wooster Street NYC
10014
226-8372

Videx Vertex
Judy Weiss
131 Spring Street NYC
10014
(212) 988-2842

David Ward
Queens College
60-20 100th Street
Jamaica, N.Y.
11423

Harold Wesserman
157-38 22nd Avenue
Whitestone, N.Y.
11337
I'm into cross-cultural use of video
equipped as a tool in methodology
of teaching, research and pre-
literate culture.

West Side Video Alliance
Ronnie Friedman
c/o Film Forum
130 West 23rd Street NYC
10023
Working with the West Side Community
Organizations (i.e., food co-ops, day
care, neighborhood centers, video
tapes for and about existing services
in the community to get video used by
the community to discuss common
problems and work collectively
on solutions.

Queens College
Queens College
233-19 38th Road
B Douglaston, N.Y.
(212) 232-5228

△ C.N.Y. Clinton Project
47 North Street NYC
(212) 949-1165

Lee Young
390 West End Avenue NYC
10026
(212) 828-5228

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MORE POLES IN N.Y.C. △

Jo Alper
West Side Community TV
133 Canal Street NYC
(212) 964-4510

Community video in Chinatown

Rick Bruck
(212) 746-7188
252 West 76th Street NYC
10023

Children's Aid Society
165 East 22nd Street
New York
(212) 620-3640

City College Video Collective
CUNY 13th St. & Convent Ave NYC
10031
(212) 817-1000

Herb Sennick
Director, Office of Telecommunications
Bureau of Franchises
10001-10003 Madison Building NYC
10007

Edgaro Henriquez/People's State
Video Rivington
8 Rivington Street NYC
10001

Miriam Braverman
(212) 280-7288
Cognitive Science
515 Butler NYC
10027

Stephen E. Fuller
275 Jay Street / Brooklyn, N.Y.
(212) 451-3341

Peter Marzocca
Video Games
72 Columbia Street NYC
10011

James P. Morris
102 East 4th Street NYC
10003
(212) 620-3184

N.Y.U. Video Tel
M. S. L. Leah Student Center NYC
(212) 598-2788

Patricia's Home Video
301 Henry Street NYC
10033
(212) 965-2110

WBAT - Pacifica Radio
250 East 62nd Street NYC
10011
(212) 752-1000

Special Video Arts
342 West 36th Street NYC
10018

Ralph Taylor / Rev. Dr. Martin
Gay Activists Alliance
99 Wooster Street NYC
10014
226-8372

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NORTH CAROLINA

Robert A. Cooper
Consultant, Televisions Services
Division of Educational Media
Dept. of Public Instruction
Raleigh, North Carolina
27605

Bob Bennett
State Video Software
3992 S. Madison
Bentonville, AR 72701
(501) 253-5882

Research in who has potential control of the cable - learning about video, United
Frontiers struggle.

Pat Lopata
Clim Video Software
911 A Franklin Bank Building
Springfield, Ohio 45562
(513) 241-7117

Research in who has potential control of the cable - learning about video, United
Frontiers struggle.

Bob Devine/See March
Antioch College
Yellow Springs, Ohio 45387
Doing extensive programming which is
shown to Yellow Springs community and
most Great Lakes colleges.

Bill Gobin
Bowling Green University
WCHU-TV-30
Bowling Green, Ohio 43403

Fred Warner
417 1/2 State
Athens, Ohio 45701
(614) 593-4572

Stephen Kellick
Box 340
2435 Murray Hill Road
Cleveland, Ohio 44106
(216) 793-7024

Thomas E. Linhaber
Ohio State U. Multimedia Lab
Dixie, Ohio 43017
Columbus, Ohio 43210
(614) 872-7400

Instructional Resource Centre, Multi-
media, Inter-media, Packaged
Instructional programs.

Dinah Le Haven/Kirk Newberg
Union for Representing Colleges and
Universities in Ohio
Yellow Springs, Ohio 45350
(513) 767-7311 X 233

Is the Ohio Intercollegiate Resources Zeta
Change Network. Community Video is
a cable consulting, including training
and producing, and producing
documents (tapes) on University Vi-
ewout of Media & research on relationships
of colleges to society.

Search Lengths
Clim Video Software
3467 Whitefield Ave.
Cincinnati, OH 45226

Cable consulting public software for
use of CMT in Ohio, making software for
cable (non-profit).

Tim Nahan
WPS
Antioch Union
Yellow Springs, Ohio 45350
(513) 767-7112

Robert Mueller
512 1/2 State
Dayton, Ohio 45462
(513) 223-3463

Robert Strotz
Green Valley Council for Continuing Ed.
1300 1/2 State
Lima, Ohio 45838
(513) 330-3013

Tele-Sophy 1/2" equipment mainly for
teaching of various skills, procedures
and concepts to medical personnel.

Joseph Manzotti
Community Video Workshop
1113 W. Mulberry Street
Benton, Illinois 61215
(217) 376-6340

Tapes for cable TV.

Pete Murchison
University of Texas
Bucknell University
Lewisburg, Pa.

Ronald Munn
Texas Christian University
Medicine College
221 South Street
Fort Worth, Texas 76101
(817) 345-6862

Jack Evelyn (2-A-T, Northwest)
1990 S.W. Hill Street
Portland, Oregon 97201
(503) 233-7800

Bobbi Stachreher
Easdale Enterprise Room 414
705 Williams Street
Eugene, Oregon 97401

James Tagger
201 1/2 State Street
Eugene, Oregon 97401

Wayne Walts
c/o XRSO
1139 S.E. Belmont
Portland, Oregon 97214

Experience, community use of
equipment (productions), communication.

Want to exchange tapes and informa-
tion.

Peter Cusack
Philadelphia Museum of Art
Department of Urban Outreach
26th and Park
Philadelphia, Pennsylvania 19103

Charles L. Coyer
Mr. Lehman Cable TV Corp.
700 1/2 State Street
Pittsburgh, Pa.

Nay Daly
University Television
Box 665
Bucknell University
Lewisburg, Pa.

Richard Flanckin
c/o Abraham Fischman
1325 1/2 State Street
Pittsburgh, Pa.

William Friedman
c/o Abraham Fischman
1325 1/2 State Street
Pittsburgh, Pa.

Howard Goldblatt/Albert Rose
Annenberg School of Communication
University of Pennsylvania
1835 Spruce Street
Philadelphia, Pa. 19104
(215) 594-7053

Ralph J. Gargenchein
Carnegie-Mellon University
5450 University Avenue
Pittsburgh, Pa.

Using 1/2" tape equipment to develop
programmes for CMT in Philadelphia.
We are now planning a mobile TV
theatre in a 20-seat school bus. May
be used for political campaigning.

E. Krage
Systems
755 S. 8th Street
Phila. Pa.

Community TV: documentaries

37713

Community groups are now using
portable equipment for various purposes:
recording council customs,
heritage, lobbying against strip
mining, etc. for various local
events. Plans are for sets
constructed primarily in temples
and then who knows?

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PUBLIC ACCESS

SEND 50¢ FOR MAILING COSTS TO:
P.O. Box 393 New York, N.Y. 10024

The Public Access Celebration of July 6-8, 1972 marked the first anniversary of Public Channel programming on cable television in Manhattan. Individuals, video groups, City agencies, the New York State Council on the Arts, Sterling Manhattan Cable and Teleprompter Corporation cooperated to produce the first informational event about public access for the general public.

Perhaps for the first time, a substantial number of the video groups and individuals in Manhattan worked together. Donated equipment and services extended the funds that were available. Attention was drawn to the Public Channels, people participated in making and watching tapes; there was feedback. The true importance of the Public Access Celebration is that it was experimental and open and dealt, sometimes inadvertently, with the major problems and possibilities of public access.



Some of the cable techniques used were live microwave, live telephones for immediate feedback, live studio programming, cable system interconnection, radio simulcast, video tape for delayed feedback, and a retrospective of public access channel programming. This networking capability, coupled with 18 viewing-access centers, including three libraries, Central Park, Public School 20 and Bellevue Hospital, reveal the complex, decentralized nature of the event.

As a basis for implementing Public Access as a Community Resource, we recommend that:

(1) A date be set for a public hearing to determine if the present policies of Manhattan Cable Companies have the effect of unreasonably restricting the use of Public Channels.

(2) Use of Public Channels be free; and that cable time and production facilities be free to Public Channel users a first come first served basis. In accordance, the New York City (Manhattan) Franchise be amended to include a clearer and more specific definition of the public access channels, their use, and the rights of the public in regard to their use.

(3) In each cable district there be at least one location capable of live local origination to all subscribers within its boundaries, and in accordance with "the state of the art" requirements cable systems be required to provide live local origination from the most discrete point technologically possible. At least one subdistrict be provided with a live local origination center for experimentation immediately.

(a) Experiments with live and taped audio public access should begin immediately.

(4) Half of the gross revenues from the five percent (5%) cable tax be used to support municipal, educational, and public access facilities and that each subdistrict be provided with adequate production equipment, free of charge, and that there be made available to at least four viewing centers within each subdistrict one portapack. Future allocation of equipment to subdistricts be in direct proportion to the demand for such equipment by specific communities.

✓



(5) Viewing Centres be located in places covered by the free basic service clause, and that free basic service be extended to include all public and private institutions and organizations created for public benefit such as the following: public housing, private schools, non-profit organizations, community service centres, libraries, museums, major transportation terminals; and that further consideration be given to the importance of integrating public access viewing centers with all municipal and private institutions.

(6) a group, composed of public access users, community representatives, and individuals involved in local communications be chosen to assist the Office of Telecommunications, in an Advisory capacity, in the formulation of a comprehensive plan for the use of public channels. Advisors to be chosen by community Public Access interest groups.

(7) To generate community participation and debate, public hearings be held at least six months in advance of the granting of any franchise, and that notice of these hearings be publicized in both mass and local media periodically for at least two months prior to such hearings.

(8) In order to protect low-income areas from discriminatory practices on the part of cable operators, that cable operators be required to cable and service simultaneously one low-income area for every upper or middle-income area.

(9) Each cable company be required by law to safeguard the privacy of all its subscribers and that the monitoring of any cable subscriber, for any purpose, without her/his explicit consent be considered a criminal offense.

(10) To prevent cable systems from becoming another urban or rural pollutant, cable installation be done in a manner consistant with sound ecological and aesthetic consideration.

(11) We recommend the reading of the Manhattan franchise to all individuals and groups interested in the promotion of public access. Also, "Cable Television in Detroit. - A Study in Urban Communications," as well as the books, articles and pamphlets listed in the accompanying bibliography,

Equipment Access/Training Centers

Portable video equipment for tape production is of equal importance for optimum use of the Public Channels, because it permits the creation of programming beyond the studio confines. We need only refer to the F.C.C. for support: "We note specifically that the use of half-inch video tape is a growing and hopeful indication that low-cost recording equipment can and will be made available to the public." [Section 143 F.C.C. Rules and Regulations, February 12, 1972]

Equipment access center development should proceed from experience gained at the Video Access Center and Automation House (both supported by Sterling Manhattan) and Teleprompter's Harlem Storefront. Other considerations: (1) Community involvement in access center planning is a necessity. (2) Many city-owned buildings are ideal locations for access centers because of minimal rent requirements.

SELECTOVISION: a Tool for Community Programming and a broadcast service for the Cable Subscriber

Early this fall, in the town of Beloeil, Quebec, a pilot project was tested on cable system B.H.M.O. The project, called "Selectovision" was a result of collaboration between Videographe (the video workshop founded by the National Film Board of Canada) and Videotron, owner of B.H.M.O..

Selectovision is an experimental programming technique which gives the audience the ability to indicate their viewing preference from a list of 80 titles of videotapes produced by citizens of local and surrounding communities. This list of titles was prepared by the coordinator of the project, from the library of Videograph, from the tapes of producers she found in the Quebec area, and from tapes which were submitted to her.

Copies of the list were distributed to the viewers of Videotron's B.H.M.O. system prior to the ten-day experiment. Those who wanted to indicate a choice were invited to call the station and speak to the on-air announcer.

Two channels were utilized in this experiment. The announcer received the calls, compiled requests, and interviewed guests on channel 9, while the tapes which seemed to have the biggest demand were shown on channel 11. The programming began September 22nd 1972 and continued, from 2 PM to 2 AM each day, until October 1st.

Aside from the obvious attempt to provide the viewers with a mechanism to indicate their programming preferences, the project also sought to demonstrate to the viewers how citizens like themselves had used the videotape medium. The hope was that these production examples would stimulate those in the audience to express themselves through the same medium. With further development the community could eventually feed their Selectovision catalogue from local productions of videotapes. This could be called the major aim of Selectovision.

There was also the consequence that carried further, such a technique could increase the utilization of the cable system by members of the community who either were poor users of the cable or were not connected at all.

STATISTICS

An average of 500 calls per day were recorded and at least two-thirds of the requests were met. Depending on the combined length of the requested tapes for a particular day, between 15 and 25 tapes were aired every day. The number of requests ranged from 2 to 140 for a specific tape. The announcer, who was keeping a running compilation of requests for a tape would show that tape which appeared to have the most demand on the next open spot in the program. Based on the concentration of calls, the best hours of participation appear to be between 6 and 11 PM, hours one would expect most people to be tuned to primetime shows.

CONCLUSION

The type of cable programming that Selectovision represents is often referred to as "community programming" presumably because on one hand it involves local people in the production itself, and on the other it reflects the software that people find important enough to produce. In the case of Selectovision the software came mostly from the library of Videograph. Such a library was generated over a long period of time by local people who were drawn to the Videograph facilities. This type of show can use up tremendous amounts of programming and the temptation is to go even further and use libraries of programming generated by professional artists. For "community ^{by} programming" to be truly such, a significant amount must come from the local

community, otherwise we are left with the typical formula of the audience passively viewing the productions of "professionals".

It is easy for an audience to fall into this unless they are actively encouraged to produce on their own. The advantages are obvious for the cable operator and for the people, but it requires a long, patient educational and outreach effort toward the local residents to get them to put their rich and varied feelings into the form of videotape programming. If they see that it is in their interest to continue this activity, then "volunteerism" might very well become a sustaining resource.

So far, the results of the experiment have made it clear that there are people who will show themselves in order to do programming as a consequence of this kind of production technique. Since Selectovision there has been a sharp rise in the number of serious individuals and groups who have submitted proposals to the outreach component of B.H.M.O. in order to make tapes.

An equally serious educational program to help them learn how to make tapes coupled with the entertaining forum provided by the Selectovision show, will continue to bring real community programming closer to reality, and avoid the possibility of "Selectovision" becoming a visual disc-jockey technique. Perhaps one concrete direction in which to go at this time is to take those anonymous voices on the phone and get them together, face-to-face at a meeting place.

334 rue Emery
Montreal 129, Quebec
514-843-5159

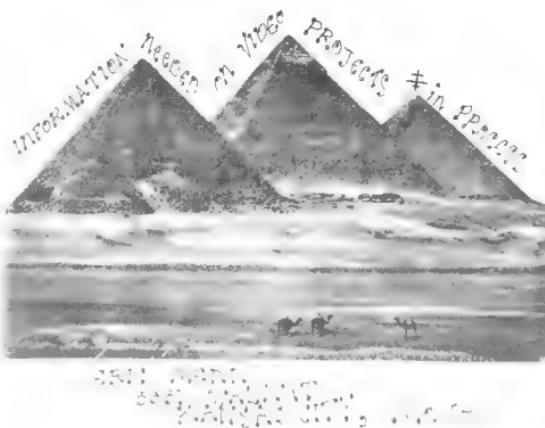
Yolande Valiquette
Selectovision Coordinator
for BHMO, September 1972.

PSYCHEDELIC GENOCIDE
by Michael Aldrich

When the Indians discovered Columbus, they ran away in terror. The Taino people, an Arawakan tribe of the Caribbean, thought the white sailors were *turey*, which in their language means "from heaven". Columbus himself, describing his first voyage, said of these Indians:

"As soon, however, as they see that all are safe and have lost dread all fear, they are very gentle and honest, and exceedingly liberal with all they have; none of them refusing anything he may possess when he is asked for it, but on the contrary, inviting us to ask them. They exhibit great love towards all others in preference to themselves, and also some objects of great value for trifles, and content themselves with very little or nothing in return."

In return for their loving kindness, Columbus claimed their home-land for Spain, advertised (falsely) that much gold was to be found there, mis-named the inhabitants "Indians", sent 500 of them as slaves to Spain, and forced the rest to work in mines and plantations - all on the basis of his claim that he had discovered the islands.



Dear Dean + Dudley,



3530-73 Long Beach Rd.

Oceanside, N.Y. 11572

Hi! remember me, the 15 yearold pimpleface from Queens who tried to make that uncompleted flap "I Sold My Heart to the Junkman"? I was in the museum's course I couldn't make it to your videohappening thing for kids because I had just come back from out west when you had it.

My school (Oceanside High School) has video equipment but they are really misusing it. All they do is tape television shows off the air. If you have a chance tell them how it should be done (letter or phone call) I told the principal a few things and he acted shocked at me and pleaded "no money." Oh well!

David Rogow

My name is Caroline. I am twelve years old. I'm interested in videotaping a play, written by myself. I, Jennifer, age 14, have done a tape on my little sister's birthday party and I am interested in doing a tape on a school play and doing a video theatre piece with my sister, act in it, and direct and any thing else interesting that comes up. My name is Elizabeth. I am ten. I will be eleven soon. I am interested in making a play and videotaping it. I would also like to video the sun rising and setting and animals and birds.

Any young people who have similar interests in video, contact us (Caroline, Jennifer, Elizabeth) so we can exchange information and ideas.

contact us at:

○ Amazing Grace Media ○

P. O. BOX 132
WITTEMBERG ROAD
BEARSVILLE, N. Y. 12409

914 679-9553

*

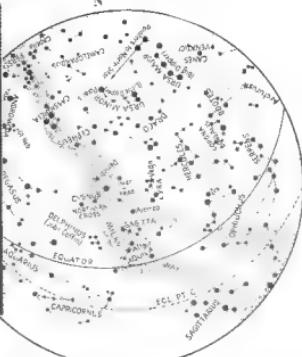
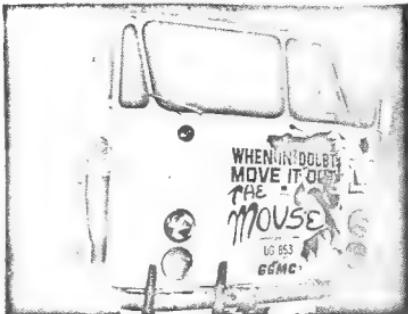
Send all future material for DUMPING PLACE to us at the above address. We're getting the next issue together



Recently I spoke with the cable people in Morristown, N.J. They are trying very hard to become a public access system. They use 1" and 1/2" and 1/4" akai. If you have any trouble with a cable operator who is hung up on 1" and color, you might speak with these people - general manager is Mr. Hammond, Morristown CATV, Speedwell Ave. He also might be interested in using your tape.

Anyone who is into using video to help organize labor in the D.C. area should contact Dick Wilson, American Federation of State, County, and Municipal Employees, 1155 W. 15th Street, Washington, D.C., Education Dept. They have a portapack and at times money for consulting.

-Andrea, 925 W. 7th Street
Plainfield, N.J. 07060



SOME TAPES FROM PORTABLE CHANNEL

(716) 244-1259

(All half-hour except as noted) Write 308 Park Avenue, Rochester, N.Y. 14607

"HOMEMADE TV"

Our experiences meeting some old people in different situations: a senior citizens high-rise, recreation centers, a nursing home. This is a dub of our broadcast 'pilot' for what we hope will be a regular series using half-inch on the public broadcasting station (KHF). Gives a good idea what half-inch looks like when shot off a monitor for broadcast.

"COMMUNITY OF WITNESS"

A tape about theology students who string a chain to arrest the Federal Building where the trial of the Harrisburg Seven is taking place, Holy Week 1972.
By Sandy Rockowitz and Larry Cole

by Sandy Rock
"STEVE AND WENDY"

Steve and Wendy and a Bortnowski had

Steve and Wendy and a
"ATTICA AND PRISON SERIES"

INCLUDES SPEECHES AND INTERVIEWS WITH ARTHUR EVE, TOM SOTO, TOM WICKER, WILLIAM KUNSTLER, HERMAN SCHWARTZ, TOM MERTON, A NATIONAL GUARDSMAN, AND ATTICA EX-INMATES; THE MCKAY COMMISSION HEARINGS (OFTHE-AIR); AND A ROLE-PLAY ABOUT JAIL.

"WAR TAX RESISTORS"

Resistors distribute the nickles they've withheld to bus commuters on the day of the bus fare hike.

"POLICE BRUTALITY"

Interviews with youth, community workers, and attorneys, produced by the People's Defense Committee for the Inner-City Police Coalition. (30 Minutes)

“McCarthy”

A ride with Andy Beecher's roommate to the edges of sanity.

L.A. Public Access Project 1802 BERKELEY ST. SANTA MONICA



CALIF. 90404

THE L.A. PUBLIC ACCESS PROJECT — *Some History*

The L.A. Public Access Project is a working organization of people who have come together during the last year because of a common concern for video production and the future development of cable television. The project is a non-profit, tax-exempt program of TIELINE, INC., and is operated by a volunteer staff under the direction of a board of directors. This board attempts to formulate policy in a way that will best serve our long range goals and the interests of a growing number of large community groups and institutions who have consistently aided the project by participating in its activities.

Principal members of the project include an architect, an educator, a journalist, an urban planner, two writers, and videotape professionals along with several other interested members of the community. All members of the staff and board of directors have had extensive experience with the portable tape medium, others are quite experienced in other related areas of media production. The group has an extensive library of cable and video tape information acquired over the last several years, and has participated in several cable conferences and local and national videotape projects.

Recently, the L.A. Public Access Project was awarded a grant in the sum of \$11,085.00 from the General Convention Youth Program of the Episcopal Church. The Project, under the terms of its contract with the Episcopal Church, was required to use this grant to buy specific pieces of $\frac{1}{2}$ inch video production equipment, including a complete editing console, three portable video units, videotape, and all the needed accessories for production. In addition we have been given several video monitors from the University of Southern California, and a donation of videotape and other used equipment from TELECOR/PANASONIC of Los Angeles.

Because of the financial aid which the Public Access Project has received so far, and because of recent commitments of support for our activities from established city groups and institutions including Councilman Pat Russel's office; the Santa Monica Public School System; the Venice Community Design Center; the Los Angeles City Library System; the Los Angeles County Art Museum; the Southern California Institute of Architecture; TIELINE, INC.; Tesco Cable Company of Topanga Canyon; Theta Cable of California; the UCLA Department of Communications Law, and many others, the Project was recently able to shift its activities from those of a loose citizens group to a well-organized, on-going educational and production orientated organization. We now have an office and studio space at 1802 Berkley Street, in Santa Monica, and as of February 1st, 1973, we began several phases of our project.

(213) 828-1354

DIRECTOR Y

358 POWELL, VANCOUVER 4 B.C., CANADA

GRÂCE À UN APPAREIL SONY (CV1000 ACE) DE TYPE EUROPEEN, IL EST MAINTENANT POSSIBLE, ICI À VANCOUVER, D'ENREGISTRER OPTIQUEMENT UNE GRANDE EUROPEENNE SUR UN APPAREIL AMÉRICAIN OU VICE-VERSA. NOUS FERONS GRATUITEMENT LES.

INFORMATION A MOINS QUE VOUS POSSEZ DES BANDES DE
DROITS D'AUTEUR, LA SOMME DE TOUTES LES BANDES CONSTITUERA
UNE VIDEOTHÉQUE POUR LA COMMUNAUTÉ DE VANCOUVER.
RENTA, L'ÉCHANGE VIDÉO INTERNATIONAUX COM

MOYEN DE COMMUNICATION ET D'ACCÈS À L'INFORMATION. VOUS POUVEZ ENTENDRE, VOUS AVEZ VOS CORRESPONDANTS ET FAITES NOUS PARVENIR VOS RAVIS À TRANSFÉRER.

WE NOW HAVE A SONY 1/2" EUROPEAN STANDARD VTR IN VANCOUVER, WITH WHICH WE SHALL BE DOING OPTICAL TRANSMISSIONS (E.I.A. 54 C.C.I.R.). WE WILL TRANSFER TAPES FREE OF CHARGE FOR ANY NON-COMMERCIAL VIDEO PRODUCTION, AND HOPE YOU WILL TAKE ADVANTAGE OF THIS.

WE SHALL KEEP A COPY OF
EVERY TAPE PASSING THROUGH,
AND WILL FLEET THEM AROUND
UNLESS YOU INDICATE COPY-
RIGHT LIMITATIONS. ALL TAPES
WILL BE KEPT IN A COMMUNITY VIDEO-
CASSETTE LIBRARY FOR LOCAL
SHOWINGS.

WE HOPE THAT INTERNATIONAL VIDEO EXCHANGE WILL LEAD TO A HYBRID OF COMMUNICATION LINKS AND SERVE TO ACCESS ALTERNATIVE INFORMATION. PERSONAL VIDEO CORRESPONDENCE IS NOW FREE OF DUTY IN CANADA.

ONCE YOU HAVE ARRANGED A TRANS-ATLANTIC EXCHANGE, SEND US THE TAPES YOU WANT, TRANSFERRED.

(*Un certain, l'écrivain, a été
bien battu lors d'un débat
qui a duré plusieurs heures.
Cela n'empêche pas l'écrivain
de se battre.*)

EQUIPMENT MODIFICATIONS

LET ME MODIFY YOUR PORTAPACK. I'LL PUT IN A SWITCH FOR AGC OR MANUAL AUDIO OPERATION WITH A VU METER AND POT TO CONTROL LEVEL. I'LL ALSO PUT IN A SECOND AUDIO INPUT WITH ITS OWN POT AND SWITCHES TO CHOOSE MIKE OR LINE LEVEL ON BOTH INPUTS. WITH THIS MODIFICATION YOU'LL BE ABLE TO DO REALLY HIGH QUALITY AUDIO, MIXING TWO SOURCES RIGHT ON YOUR DECK. I'LL DO ALL THE ABOVE FOR \$50 PLUS EXPENSES (IF I HAVE TO GET TO YOUR DECK BUT DON'T WORRY NONE, I TRAVEL CHEAP). IF YOU'RE INTERESTED I CAN LET YOU KNOW SOME PEOPLE I'VE DONE IT FOR AND YOU CAN CHECK WITH THEM TO FIND OUT HOW IT IS.

I CAN ALSO SAVE YOU SOME BREAD BY CONVERTING RECEIVERS TO MONITORS, (AND WHILE I'M DOING IT I CAN TEACH YOU HOW TO DO THAT ONE. IT'S FAIRLY SIMPLE SO YOU WON'T HAVE TO PAY ME TO DO IT MORE THAN ONCE).

CONTACT ME IF YOU HAVE IDEAS FOR MODIFICATIONS. MAYBE YOU NEED COAX CONNECTORS ON YOUR PACK (VIDEO IN, VIDEO OUT FOR EDITING). THINK ONE UP, LET ME KNOW.

DAN BUCCIANO, BOX #369, PUTNEY VT. 05346

PHONE:
802-387-5803

Automated editing...

Videographe in Montreal has been working with the National Film Board on modifying 3650's. Currently they have a system based on relays which will backspace two 3650's, start them together, cut in automatically with no sound lag and on the VERTICAL INTERVAL. In the works is single frame animation. For schematics and more information, write: Technical Operations Branch, National Film Board, Box 6100, Montreal 379, Quebec.

Protecting your 3400...

Paul Mendoza at Technisphere has a couple suggestions to prevent situations which occasionally blow up the portapak. First, only plug in a battery or AC unit with the pal in stop. Second, insert a 50 PIV diode (minimum 3 amp) (HEP 161) in one of the leads from the battery in the BP-30 to the four-pin connector. If you get no power, turn the diode around.



"Why, you're a new man—they've shaved you out of all recognition!"

"Ye—uh, he—es, the first time I looked in the glass I only knew myself by my voice."

CONNECTORS TAPS ETC

* FOR ALL PIN FUNCTIONS (TO DECK=IN
FROM DECK=OUT)

①

(PL-259) Plug with Adapters



1. — Cut end of cable even. Remove vinyl jacket $2\frac{1}{2}''$
don't nick braid. Slide coupling ring and adapter on cable.



2. — Fan braid slightly and fold back over cable.



3. — Compress braid around cable. Position adapter to dimension shown. Press braid down over body of adapter to dimension shown. Press braid down over body of adapter and trim.



4. — Bare $1\frac{1}{2}''$ of center conductor — don't nick conductor. Pre-tin exposed center conductor.



5. — Screw the plug assembly on adapter. Solder braid to shell through solder holes. Solder conductor to contact sleeve.



6. — Screw coupling ring on back shell.

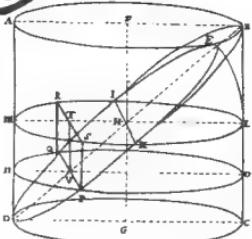


10-pin
← plug
jack →
pin functions



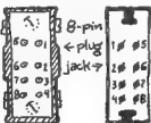
- #1 composite video in/1.0V
- 2 video in ground
- 3 comp.video out to TV
- 5 audio out to TV
- 2db/1 k ohms
- 4 video out/audio out gnd.
- 7 audio in from TV
- 65db/high impedance
- 8 audio in ground

These functions are for TV connections only.



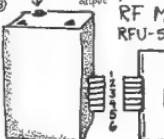
Illustr. 181.—Distribution of Solar Radiation

②



- #1 audio out/0 db/ high imp.
- 5 audio out ground
- 2 video out/1.0 V/ 75 ohm
sync negative
- 6 video out ground
- 3 video in ground
- 4 video in/.5-2 V/75 ohm
sync negative
- 7 audio in ground
- 8 audio in/-20db/high imp.

MINI-JACK (75 ohm)
SONY
RF MODULATOR
RFU-53W/RFU-54W



— PIN FUNCTION

- 1 AUDIO IN GROUND
- 2 AUDIO IN TO MODULATOR
- 3 VIDEO IN TO MODULATOR
- 4 RF OUT
- 5 +B
- 6 GROUND (SHIELD TO 3&4)



CANON

BALANCED
1 SHIELD
2 +
3 -



UNBALANCED
1 SHIELD
2 HOT (+)
3 SHIELD (-)

* FOR ALL PIN FUNCTIONS
(TO DECK=IN / FROM DECK=OUT)



MINI plug

1 shield
2 tip (hot)

④ BINARIAL

3 2 1 1 shield

2 VING 2 VING

3 Tip 3 Tip

(-)

⑤

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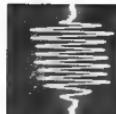
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TECHNISPHERE CORPORATION
141 Lexington Avenue, New York, New York 10016
212/684-3136



VIDEO EQUIPMENT EXCHANGE CENTER

For those who wish to sell used equipment:

1. We provide a convenient vehicle that will reach a greater market than most most individuals could reach.
2. Your equipment is sold directly between you and the buyer; we handle negotiations and paper work as you specify.
3. You set the price; if you wish, we will advise.
4. We will evaluate your equipment and provide you with a complete report.
5. We offer you or your buyer a complete repair service.
6. Our fee is five per cent of asking price.
7. In essence you get all the convenience of "trading in" without paying the price.

For those who wish to buy used equipment:

1. We offer a great variety of available equipment.
2. Standing on our reputation of sincerity and technical capability, we pass on to you a detailed report of each piece so you will know what's right and wrong with it.
3. We can provide a service contract tailored to your needs.
4. We will openly advise you of bad and good deals.
5. We will be able to supplement any missing parts or accessories.
6. Whenever possible we will advise of "what's new" that's coming out which might affect the value of your equipment.
7. We take no fee from the buyer.

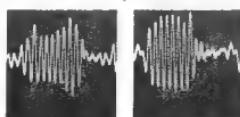
WE DEAL PRIMARILY IN NEW SONY AND PANASONIC EQUIPMENT

WE ALSO OFFER MANY SUPPLEMENTARY LINES OF EQUIPMENT SUCH AS ELECTROVOICE,
SHURE, SENNHEISER, SHINNTRON, QUICKSET, ETC.

Our exchange service is intended as a public service as well as a means of contacting more people involved in video. Our prices are competitive and we feel we offer the finest service available. We appreciate the opportunity to do business.

WE AT TECHNISPHERE ALSO HAVE EXPERIENCE IN MANY CUSTOM MODIFICATIONS ON EQUIPMENT.
ASK US ABOUT MODIFYING ROVER CAMERAS AND DECKS AND THE 3650.

1. Modify 3650 to remove sound lag.
2. Modify Rover as follows:
 - a. camera target level control
 - b. viewfinder brightness control
 - c. switchable automatic/manual audio control
 - d. switchable meter to monitor audio or battery
 - e. video input accepts any composite video source i.e. other vtr's, cameras, S.E.G.
 - f. video output for monitoring while shooting, transfers, etc.
 - g. line input, switchable mike/line input allows rover to receive audio from playback decks, P.A. system, hi-z mikes, amplifiers, etc.



Also we will shortly be offering for \$2.00 a Rover camera lens adjustment tool with instructions on how to collimate your zoom so it won't lose focus.

On Christmas Eve, my Sony AV 3400 deck, serial #29809, was stolen (by the ghost of New York present) from the back seat (tho' covered with papers) of the car I had left (only for a few minutes) parked on Sullivan St. (Just like a tourist) in New York City.

Distinguishing features are: (on control panel side) two pots, two switches (one for AGC, one for hi-lo gain) on left side, one switch on right side (hi-lo), mini jack on right side and a VU meter on left.

If someone should offer you such a glitzy, hot deck, please notify me (or Naomi at April Video Cooperative), or if it's a quickie deal, buy it then notify me. I'd like to buy it back. I really can't afford a new one. In fact, I'm still paying off the old one!

Thanks a lot.

FOR SALE (CHEAP)

TELEBEAM VIDEO PROJECTOR

Built in receiver + audio amplifier
Projects 9x12' image
AMPEX 5100 1" VIDEO TAPE RECORDED
built in RF modulator (CATV throw
in 5 or so rolls; if tape)

PHILLIPS PLUMBICON CAMERA (B/W)

Broadcast quality pictures
External camera control unit permits
manual control of all functions
plus automatic gain control if desired
100' cable from camera to CCU
Sony 5" monitor mounted on body

CANON f1.8 5-1 ZOOM LENS

C mount (fits most video cameras)

PHILLIPS EIA SYNC GENERATOR

BALL BROS. WAVE FORM MONITOR

BALL BROS. HIGH RESOLUTION

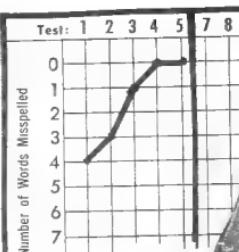
9" MONITOR

EXCELLANT TRIPOD, BODY BRAKE ETC

MAKE OFFERS!

RIC STERNBERG P.O. Box #369
802-387-5803 PUTNEY VT. 05346

Ric Sternberg
Box 369
Putney, Vt. 05346
Phone: 802-387-5803



Check it out! There is a fine article on community TV in the May 15, 1972 issue of WIN magazine. It's called "Feedback - a Survival Primer." A quick overview of the working of establishment broadcasting structures.

Matt Hirsch
New Brunswick, N.J.



TECHNO GOODIES FROM THE ELECTRO KITCHEN OF
THE VIDEO FREAKS

The two basic elements that determine the quality of any video signal are the resolution and the signal to noise ratio. Resolution is simply a measure of "how much" information is defined on the monitor screen. The signal to noise ratio is a measure of how "grainy" the picture looks. The grain in a video picture is extraneous information called noise. The signal to noise ratio is a measure of the relative strengths of the picture information (signal) and the extraneous information (noise). The higher the ratio, the less noise is visible in the picture.

The resolution of a video picture is most often determined by the camera but it may also be a function of the vtr, the monitor, and the tape, usually in that order. Signal to noise ratio, while they are directly related to the equipment, are greatly effected by the quality of the video tape on which a recording has been made.

Each type (brand and model number) of video tape requires a slightly different amount of recording current from the vtr. Re-setting the record current is an adjustment that should be made each time a new type of tape is used so that new recordings can be made under optimum conditions. Too low a record current causes the picture on the tape to be more noisy than necessary. Noise isn't always apparent on the original recordings but by second and third generations, the picture begins to look as if it were shot in a fog. This is a big problem for people who wish to copy their edited tapes. If the record current is properly set, noise should not be a major obstacle to transferring tapes. Each vtr is set up at the factory to have the proper record current for its own manufacturers tape. This means that if you use Sony tape with a Panasonic vtr, the record current should be set on the Panasonic for Sony tape (and so on).

We use a lot of tape and overall we've found Sony to be the best and most consistent. We recently tried Karex tape and here are our findings:

1. In comparative tests between Sony and Karex tape on both a Sony Av3400 and a Panasonic NV3120, we found that the signal to noise ratio on Sony V-30H tape was noticeably better than that of Karex Silverchrome tape. Each vtr was optimized for both Sony and Karex record currents (although the set-ups for both brands of tape were very close).
2. In the same set of tests, Sony V-30H was also found to have better resolution - approximately 25 lines more vertical resolution.
3. After using more than 50 1/2 hour reels, we found that the plastic Karex reels were much more difficult to insert on the hubs of the Sony Av3400, 3600, and Panasonic 3120. We also found it inconvenient that Karex boxes didn't include labels.

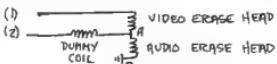
The only thing that we can conclude is that Karex isn't worth the 25 cent price difference (Karex \$10.25, Sony \$10.50 in dozen or more quantity). No tape is perfect. Every kind has its drawbacks whether it's the price, signal to noise ratio, drop out, or something unforeseen. There are two ways to determine which brand is best for you: make exhaustive tests for yourself, or take the manufacturers' word for what is best for their vtr's.

3650 MODIFICATION- Video Only Inserts & Sound on Sound

On many machines video only inserts can successfully be done simply by holding down the edit button throughout the edit. Frequently, however, this results in more - a squiggle pattern & the picture seems to be struggling to hold itself together. The reason is that holding down the edit button keeps the erase head (and the audio head) turned off so that the new picture you are trying to put on has to punch its way in over the old material and is not always completely successful.

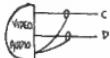
The solution is to add wiring which allows you to 1) turn off the audio erase head while the video erase head is on; and 2) turn off the audio control head. The wiring is absurdly simple.

The erase circuit:



The video and audio erase heads are in series. In normal recording power is applied at (1) and both coils operate. In audio dub mode power is applied at (2) and flows through a dummy coil instead of the video erase head, and then on through the audio erase head. Our first thought was to switch in a dummy coil to replace the audio erase head when we wanted to keep the old audio - however, some of our local audio freaks said this wasn't necessary, that all we had to do was short out the audio head, i.e. make a connection between A & B. The reason a dummy coil is not necessary is that the impedance of the video erase head is far greater than that of the audio erase head, so that eliminating the audio erase head does not significantly alter the erase circuit impedance. We took their advice, made life easy for ourselves and it worked out OK. We simply ran a wire from A to a SPST switch and then to B. To cut out the audio erase head, we simply close the switch.

There are two places to make the connections. One is at the erase head itself. The erase head from the top looks like this:



The video head runs between the top and middle wires. The audio head runs between the middle and bottom connection (to which the shields of the wires running to the top



PL-259

and middle connections are attached). Therefore, you could connect the core of a shielded wire to the middle connection and the shield to the bottom connection; and run the shielded wire to a SPST switch and locate it wherever you want it. The reason for shielded wire instead of two single is due to the very high frequency of the bias signal. Single wires would be both inefficient for carrying the signal and would radiate it out into the 3650.

I was a hesitant about soldering wires at the erase head, figuring that if I screwed it up, I might have an alignment problem to deal with as well. Instead I made the connections where the audio erase wire (D) joins the SV1 board. Its a red wire and comes in at the top center of the board. Finding it was easy with the circuit diagram from the Manual. Without the manual don't try it. (In fact don't try any of this without a manual).

Just eliminating the erase head is not enough to do video-only inserts. Even turning the audio pot all the way down will not prevent the audio record head from erasing the first second or so after an edit. The solution here is similar: just short out the audio record head, again by running a shielded wire from the audio head connections to a SPST switch.

Location of the switches is a matter of convenience. We put ours at the top center of the gray panel at the top of the 3650, being sure they didn't interfere with 7" reels. Wherever you put them, take care that their location doesn't make future disassembly difficult.

A bonus from all this work is sound-on-sound. To do this, keep the audio erase head out so that it doesn't erase the audio track. Cut the audio record head out at the beginning of the edit so that it won't erase the first seconds of audio. After these first few seconds, however, you can un-short the audio head and new sound can be recorded on the tape without erasing the old sound. A little practice with the level controls and you can get the mix fairly well.

...Sandy Rockowitz PORTABLE
CHANNEL Rochester N.Y.

TAPE HEAD CLEANER

MS

MS 200 tape head cleaner can be purchased direct from;

Miller Stephenson Chemical Co.
Rt. 7

Danbury, Conn. 06810

in lots of one dozen or more cans at \$2.90 per can.

Twelve dozen or more cans cost about \$2.05 per can, so maybe this is something that April Video can think of buying collectively. If the difference between \$2.90 and about \$2.25 is significant for you (I've tacked on 20¢ per can for April Video's handling cost). Let me know how much you can use at a time and I'll see if one gross orders can be made up practically.

Sandy Rockowitz
Portable Channel
308 Park Ave.
Rochester, N.Y. 14607
717-244-1259

3650 MODIFICATION

Shortening audio lag from 2 sec to about 1/2 sec

This modification DOES NOT APPLY to units with ser. # greater than #32,701 in which there is a new audio board which solves the problem. It may not apply to units from 31901 to 32700 in which the audio (A) board has had minor modification from the early units. The modification Does apply to units below 31900.

Essentially, the idea is to replace 28 volt power supply to the A bd which comes in slowly when the record button is pushed with a 28volt supply which comes in immediately. However, ther is a catch to this. It's impossible to come out of inserts... there is always a sec of erased tape. To solve this the modification is made option al by using a SPDT switch which chooses be tween 28V fast and 28V slow.

28V slow is supplied to the A board by a white wire with black and brown stripes at connection #2

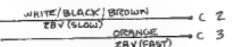
28V fast is supplied to the A board by and orange wire to cn. #3(connector #3) Cut the wire to cn#2 Attach the part still running to cn#2 to a wire going to the cen ter connection of an SPDT switch. Connect the other free whit/black/brown wire(the one running into the machine) to a wire go ing to one of the outside connections of the SPDT switch. Strip insulation from a

you know that great stuff called gaffer's tape? The silver cloth-weave tape that our friendly hardware deal er sells us for \$4 or more per roll? Johnson & Johnson make the tape under the name Permacel, and never heard of the term gaffer. Their marketing people told me that if the tape is pur chased in 24 roll cases, the price should be about \$2.50 per roll. Wholesale paper goods suppliers carry the tape, and those I checked were right on with the price. Even retail paper suppliers should have bette prices than video dealers.

Barry Orton

bit of the orange wire going to cn. #3 - do not cut it - and solder a wire between the orange wire and the remaining connect ion of the SPDT switch.

ORIGINAL CIRCUIT:



NEW CIRCUIT:



If you don't need to be able to do inserts ten you can avoid the SPDT switch. Just cut the White/black/brown wire and connect the end running to cn.2 to the orange wire running to cn. #3. Remember, do not cut the orange wire, just tap into it. Be sure to tape the loose end of the wh/bl/or wire.

These same connections could of course be made by soldering at the A bd itself, but I felt safer cutting the wires and doing my soldering away from the board.

Locating the SPDT switch is a matter of choice. I put it at the center top of the grey panel on the top of the machine, making sure that its location didn't conflict with the use of hour reels. Be sure to have enough wire running to the switch so that opening the machine up in the future will be easy. The basic idea for this came from Challenge for Change.

Sandy Rockowitz

VIDEO TOOLS # 2

As a large dealer of video equipment and service, CTL feels it has a responsibility for providing information.

A department was established to write, graphically design and print new information about the rapidly expanding technology.

The first issue of "Video Tools" was a success, this encouraged us to continue the project. We are expecting to have a second issue ready for sale by April 16th or there about. The last issue of "Video Tools" was done at a financial loss to CTL, in order to continue publishing and expanding the services of the info department at CTL we will be charging \$3. for the new book. If we sell all we print (highly unlikely) the book will pay for itself. Video Tools is free for Club members.



ELECTRONICS INC.

86 West BROADWAY
(near Chambers St.)
NEW YORK N.Y. 10007
(212) 233-0754



146 Reade Street
New York, N.Y. 10013

(212) 431-5293



The Egg Store project was begun in the fall of 1971 by CTL Electronics Inc. to serve three important functions.

- 1 — To enable groups and individuals owning portable videotape recorders to expand their production capability without additional capital investment
- 2 — To provide familiarization and training to users and potential users of videotape systems.
- 3 — For evaluation (in an end user environment) of new hardware.

Because no two productions are alike, we invite you to call us when you begin planning your next project. We will work with you to compliment your "in house" equipment and personnel with our facilities.

"The rainbow is a sign from him who is in all things," said the wise old one.
"It is a sign of the union of all people like one big family. Go to the mountain top, child of my flesh
and learn to be a warrior of the Rainbow, for its only by spreading love and joy to others that hate in this world
can be changed to understanding and kindness and never and destruction shall end."

warriors of the rainbow, the return of the Indian spirit.



MATERIAL FEEDBACK

This issue and the last were put out through donations and the subscriptions of institutions. No individual subscriptions were requested. I find myself disagreeing strongly with this.

The basic argument used so far is that many people would be cut out of the information flow of the Dumping Place if they had to pay for it. But if the DP is to be the pipeline-grapevine for many who now feel disenfranchised by other print media, who would have a greater self-interest in keeping it materially functioning than they? If a group of people wishes to build a house or plant a crop that meets their needs with materials that were contributed by an institution, tools that were borrowed from a person not

facing similar immediate needs on land which belongs to a housing developer, have they created the means to continue to meet their needs? Or, in fact, have they created the illusion that these needs will be met and that they have some degree of independence.

Consider the longevity record of any activity supported by donations from yourself for instance. Consider further that the real operators and supporters of alternate media have been and, in the near future, will continue to be people who are not destitute and who are dealing with resources of a few thousands of dollars. Not to be able to get together \$10 to \$15 a year (about 25¢ per week) for a way to be united to one another doesn't indicate much mutual interest.

If people wish to have a symbol around which they can

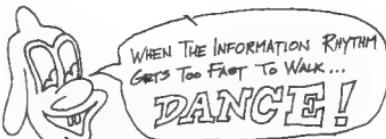
give the impression that they can be mutually responsible today and tomorrow find a different way, that is one thing. But if those same people (you) are to give substance to the endless lament for "a way to keep in touch" then a commitment to some vehicle to a solution to the problem must be made. A subscription takes into account our human tendency to let a donation slide until tomorrow.

To abdicate this commitment in the name of people who would be disenfranchised is unfair (to them especially) because it ultimately denies everyone when the grapevine dies from lack of sustenance.

Those who really cannot get together such necessary money are not the responsibility of an anonymous group of benefactors, but of those who each have supplied the materials for the DP. Pass it on, share it, duplicate it, make it personal.

Your means of survival is your business.

Peter Cuozzo
Philadelphia, Penna.



BABIES
ARE NATURALLY
DISORIENTED
WHOLE OF THE
WORLD IS TANTRIC
RELATIVE!
PARENTS
EXIST!



but we must
go beyond family
daddy mom baby

AND TOWARDS



THE PATTERNS OF BEHAVIOR
PROVIDE FEEDBACK
TO THE PARENTS
AND THE PARENTS
PROVIDE FEEDBACK
TO THE PATTERNS OF BEHAVIOR
AUNTS
MILIES
WIVES

THE
KLEIN
FORM
HAS NO
OUTSIDE AND
NO INSIDE.
BABIES
HAVE OUTSIDES
AND INSIDES AND AUNTS!
AND MILIES!

$$\begin{matrix} 2 & \text{II} \\ & \text{V4} \\ 2 & \end{matrix} \quad \frac{6}{3} = x$$

NOW THAT
WE ARE

3 =

- WE MUST REWIRE
OUR PINS AND LOOK
TO NEW FORMS OF
LOVE.

even though they are outmoded
ways of communicating, photographs
are nice, especially if a product
of TOTAL COMMUNICATION,
i.e., BABY appears in them!



Author
Kathy
Pre
Re
J.

Please stand by...



This is no bloopie: Please Stand By'

By JAY SHARPUTT
AP television writer

NEW YORK — "Please Stand By" is the phrase generally used by a television network whose picture goes bloopie. It also is the title of a new theatrical film that poses an intriguing question 't' the future.

First consider the dist' of possibility that, a few years from now, most network television shows will be broadcast via domestic satellite. Then ask: Can this lead to electronic mischief?

"Please Stand By" says it sure can. U.S. satellite officials say it sure can't, at least not the way the film's plot line would have it.

The movie is about a group of technically expert radicals who intercept a network's satellite transmission during the nightly news to beam a counter culture message.

They do it with a stolen mobile television van supposedly equipped to beam a signal to satellites on station above the United States.

They roll their one minute videotape message on the network's satellite frequency, then lower the antenna and roar off into the night, lest the Federal Communications Commission get a fix on them.

The counter culture broadcasts begin and end with a deep, voice intoning, "The airwaves belong to the people."

The film is underground in the sense that it didn't open at Radio City Music Hall. It's playing in Greenwich Village. But its premise is very, very funny.

"Please Stand By" was produced, directed and written by Jack and Joanna Milton, a young New York couple who put the thing together for about \$100,000. It's their first feature film.

Milton says the idea of a satellite caper had its roots

in the real-life takeover of a local television station here by some radical folk a few years ago. They were evicted after a brief on-air show.

That happened a few years ago, but the idea resurfaced with a space age twist when Milton read a few articles "about satellites."

"Then we thought of doing a story based on the premise: 'How can we do a broadcast by satellite without getting caught?'" the 32-year-old film maker said.

How did they research the idea of an illegal satellite signal?

"Well, actually the government puts out all the necessary information," Milton said. "They really do. We did all the research in the San Francisco public library. All the information is right there."

Did the filming attract the FCC's attention?

"No, we didn't have any problems with them because the FCC, of course, wasn't aware of what we were doing," Milton laughed. "If they were aware, we probably would have had problems."

Now comes the bad news for prospective signal thieves. An expert at the Washington based Communications Satellite Corp. "COMSAT" says there is no way one satellite signal can be totally displaced by another.

The expert, who declined to be identified, says the worst that would happen during such an electronic caper would be much video fuzz and audio garble on our sets at home.

"It's possible to mess up the network's signal" he said. "But there's no way you could completely knock it out with another signal."

Okay. But if Walter Cronkite is interrupted by a mysterious voice that says, "The airwaves belong to the people," there may be a congressional investigation or something.

ASSOCIATED PRESS
November 29, 1972

For distribution contact Jack and Joanna Milton
c/o April Video Coop
Box Ak
Downsville, N.Y. 13755



CONTACT: ANDA KORSTS - 2550 North Halsted St. Chicago 60614 (312)528-6555.

This is for the news category. It's a fairly personal account of what's going on with video in the Chicago area - the people and projects I'm most familiar with, my understanding of the cable situation and so on.

People:

-- David Affelder, Gates-Blake 425, University of Chicago 735-3380; directs a video facility for use by students and faculty in the humanities division; presently concentrating on school-oriented projects such as taping of concerts, etc; sponsors tape showings; 2 porta-paks, basic editing bench

-- Anne Christine Heintz, 7604 N. Damen Ave. 973-1257; working out of St. Mary's Catholic High School; directs the society for Communications and Education, a coalition of students, teachers and people in the communications industry, to work out innovative uses for television in education; kids use the porta-pak in their own ways such as developing full programming for use on a future archdiocese UHF station; kids have a cable television task force and are doing simulations of the city's upcoming hearing on cable; one CV porta-pak and a studio.

-- IMEDIA 2457 W. Pratt Ave. 743-1308; coordinates an inch studio facility for independent productions; developing community oriented projects; five people on the staff.

-- Anda Korsts; coordinates a just begun ten-project community video program in cooperation with the College of Urban Studies at the U of Illinois; projects include documentations, workshops, research studies -4 porta-paks, full $\frac{1}{2}$ -inch through inch editing capacity; puts out local newsletter for use by tape-makers and organizers; sponsors regular tape showings; adding to library of tapes from out of the area; six people working on the project.

-- Bob Levy, 3411 N. Elaine St. 472-1810 president of Chicago Circle Broadcasters a student video group at the U of Illinois; beginning to do community-oriented projects as they fit into class work; beginning to scrounge a permanent equipment pool from various sources in the school; sponsors tape showings on the school's closed-circuit two inch system; about 30 people are members.



-- Phillip Lee Morton, 1839 S. Halsted St. 666-5282; heads the video dept. at the School of the Art Institute; 4 porta-paks, editing; gearing for color; arts-oriented, including experimentation with further development of Dan Sandin's video image processor and Jim Wiseman's synthesizer; building a tape library of their own tapes- including tapes of visiting artists- and dubbing incoming tapes; working with Sandin on a Jan 26 event at the U of I called "In Consecration of New Space" - a joining of the image processor and the synthesizer in real time; Terry Lynch also working full time, plus some part time student help.

-- Kaye Miller, Behavioral Sciences Bldg.

U of I, 996-5284; working with students and graduate students in his political science classes on community projects such as programs with several Chicago street "gangs" like the Young Patriots and Young Lords; currently working on tapes of documentation -examination-feedback with Indians in Vancouver; I don't know how many porta-paks in his control, but there's also access to the schools equipment generally, including $\frac{1}{2}$ -to 1 inch editing; putting out an issue of Radical Software which will examine standards for tapes.

-- Dan Sandin, 2112 N. Halsted 996-8689.

a physicist teaching video in the art department of the U of I; working on environments such as inflatable structures; developing color modules for his video image processor in cooperation with Phil and Jim.

(continued *next*)

CHICAGO (2)

Personal equipment plus access to the school's..

-- Bob Sandige, 750 State St., Elgin.

7L2-1040 ext230; working with mental patients and staff at Elgin State Mental Hospital on such programs as taping of role-exchange experiments with staff people; part of "New Orient Media" an independent production group which includes graphic artists, technical people etc; recently finished a major production about Elgin State; full one-inch studio.

-- Ted Sarantos, New Chicago City Players, 615 W. Wellington Ave, 929-0542; works with video as a tool in gestalt drama, personal equipment- borrows editing set-up.

-- Stuart Sweetow, School of Nursing, Ravenswood Hospital 1931 W. Williamson Ave. 878-4300 ext520; developing a video facility for the hospital for use in teaching and eventually for community reach-out programs; color cassette system.

-- Tedwilliam Theodore, Communications For Change, 111 E.Wacker Dr. 644-2460; directs a video program for an umbrella-type social service agency to develop better communications between the social worker & the client; personal equipment including basic editing.

-- Tom Weinberg, Instant Replay, 25 West Chicago Ave. 944-6657; independent video producer; working on ways to develop cable and broadcast distribution for $\frac{1}{2}$ " programming like, the TTVT tapes.

-- John Wasco, 4729 White Oak Ave. East Chicago, Indiana (219)397-7054; developing a video program in cooperation with a state juvenile delinquency prevention program.

Broadcast:

*Channel 44 (UHF) put on both a special Chicago edit and the TTVT Democratic edit; the special edit was put on free and kind of cleared the air for the full edit which was bought for \$500; since then a number of people have approached the station with ideas for ways to use $\frac{1}{2}$ -inch but the station is currently afraid of what the various concerned unions will do to them; also they have no equipment of their own and expect 2" dubs; the special edit was put one one-inch, shot off a monitor at a subsidiary facility; the full edit was transferred to two-inch at the U of I by laying crystal sync on the intermediate one-inch tape and then going to two-inch.

*Channel 11 (educational VHF) offered to put on special Chicago edits from TTVT material after seeing the Channel 44 program; those programs were vetoed as technically unacceptable by their engineers although they had already been transferred to 2-inch; then the station decided to use both TTVT edits in 2-inch form obtained from some of the stations that had already run the tapes (this has yet to actually happen); since initial talks began with them a number of people have come to the station to offer material and some producers are talking about using $\frac{1}{2}$ -inch regularly on a semi-access type show they do called "Open Air" -but they would make assignments and reserve the right to edit and not pay -they are planning to transfer the $\frac{1}{2}$ -inch on an AVR-1 at the U of Michigan; they haven't talked about union problems yet.

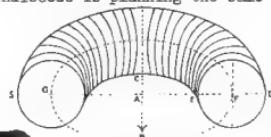
Funding:

-- The Illinois Arts Council formed a public media panel in response to their first video proposal last year; the panel has a budget of about \$19000/year; they granted about \$6000 to the community project at the U of I (above); about \$5000 to Phil for the videotape library at the School of Art Institute; the rest went to a "high-quality professional" broadcast TV original drama which would give jobs to Illinois actors.

-- Except for a \$10000 grant from the Benton Educational Research Foundation to a humanities professor to develop the U of C video facility, the local foundations have come across with nothing worth counting; that's to be expected to change in the near future, but not in any major way.

-- Corporate giving to video has been slight, but there are a few individual patrons interested in video -primarily arts oriented.

-- Area schools are generally scattershot in their support of video projects; except at the U of I, there's been very little support for community-oriented projects and most schools are still concentrating on studio facilities for traditional uses; the U of I and a consortium of area schools are planning to develop a UHF station which would support community programming; the Archdiocese is planning the same thing.



(continued)

CHICAGO (3)

Cable:

It's still anybody's guess when cable will come to Chicago. TelePromPter people in Gary, Indiana are supposedly predicting that they'll be in within 2 years; the alderman in charge of developing the city's ordinance says he'll hold the first public hearings some time this winter; he insists that the reason it's all taking such a long time is that he wants to be sure that the city knows what's best in terms of access provisions, channel expansion length of franchise etc; others of course say they can't decide how to cut up the pie; who knows - but it certainly has been a secret.

--- The Coalition for a Fair Cable TV Ordinance is sponsored by the few non-machine aldermen; its aim is to organize and educate the community before cable hearings begin; it has been giving educational workshops for a variety of community organizations for the past year, but has been kind of limping along on political and media action; the situation will probably change now as the hearings get closer and as the organization gets more focus with the appointment of a new director - Vance Archer (4900 S. Ellis Ave 548-2239) who plans for a mass meeting of community groups and interested people at the end of Feb. and is seeking information about how to delay the franchising process on the assumption that the community won't be ready to have any real input in the hearings right off; the Coalition has a membership of about 20 groups, video tape makers, some lawyers; it sponsors a model ordinance written by Jerry Oppenheim which strongly advocates common carrier.

--- The Cable Report, a feature in the monthly Chicago Journalism Review will be discontinued because of re-occurring criticism that the subject was too technical for the general public; it will be put out in a newsletter form by Oppenheim and will most likely concentrate on legal issues in cable.

I hope this isn't a lot more than anybody wants to know about Chicago video. All in all it's really just beginning here and it's getting to be kind of exciting. One of the things which I see as a problem is the fact that there seem to be no projects which bring a lot of people together - everyone is working on his/her own project and that's that.

We've been getting the run around from the educational station in attempts to get half inch on the air. They talk about FCC problems, eventual union problems and so on. It would be helpful to hear about other people's experience with getting half inch on. Without cable people need an outlet.

CONTACT: ANDA KORSTS
2550 N. Halsted St.
Chicago, Ill. 60614 528-6555



The Coalition for a Fair Cable Television Ordinance is looking for copies of briefs or other legal documents which deal with civil liberties or issues such as common carrier in connection with cable. They also are looking for briefs which are aimed at delaying cable franchising. They want to be ready with a variety of possible responses when the city finally makes clear how it plans to set up cable here. *Repeat*

CONTACT: VANCE ARCHER
4900 S. Ellis Ave
Chicago, 548-2239



Before and After

Northeast Expo:

I went to the Oct. 30 session of the Northeast CATV Expo- a joint effort of the NCTA and the various state cable associations, held in Hartford, Conn. The session was mostly a nuts and bolts information exchange between systems managers...sessions on multiple-dwelling installations, pole wiring problems ("The best thing is to hire a retired telephone company engineer) FCC form completion, etc. Most people there were very receptive to new information of any kind. I talked to quite a few about access possibilities.

A presentation on Education As A Local Origination Partner was given by NCTA VP Wally Briscoe. I've got cassette dubs if anybody wants them. Basically it was a "your local educational institution can help program your educational channel" rap with little hard information.

*At the education session it was brought up that many cable systems are adopting the Sony 3/4" cassette format for their inter-system tape exchanges. NCTA seems to be pushing the format as well.

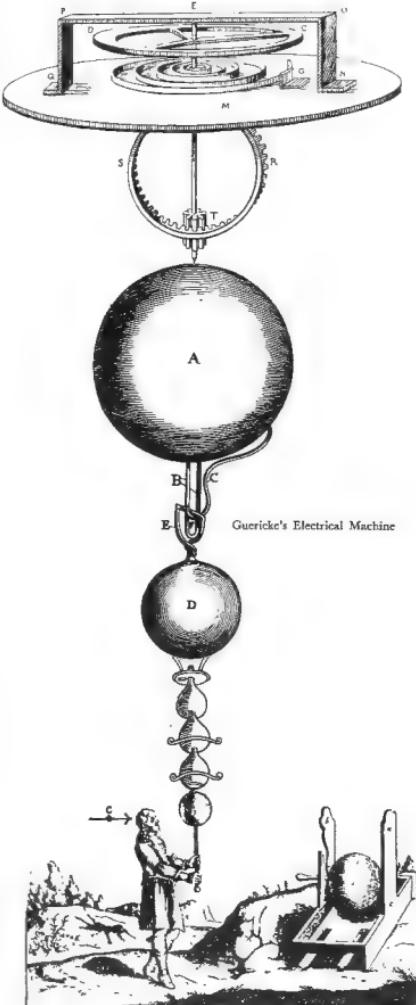
*The hardware and sales exhibits were about as expected, no new technology at all. One local origination package being pushed was a \$10000. two-camera $\frac{1}{2}$ " studio with all hardware rack-mounted. "Solve all your local origination problems," was the sales pitch.

*I talked with Howard Liberman of the FCC Cable Bureau. He's reachable for information about certification challenges, etc. With the backlog on certification for unchallenged franchises over a year at present, the latest strategy seems to be to threaten a challenge on any grounds, and then negotiate directly with the holder of the franchise. Seems to be working.

I came away with the impression that sessions on local community-based origination and half-inch would be welcome at these regional CATV Expos and that the information would be received, processed and utilized.

.....Barry Orton

2 hour cassette dub available. Send blank cassettes to Contact List address. (N.J.)





L.A. Public Access Project

1802 Berkley St, Santa Monica, Calif. 90404

Hello-

Just a quick note about what the project is up to now-There are two major things doing on(in addition to our continuing discussions with THETA Cable over the opening of a Public Access Channel, workshops, and general organizational stuff)... A national public access conference co-sponsored with Cal State in Fullerton to coincide with the NCTA bash June 16-21; and the development of a video cooperative to sell, service, modify, and experiment with the hardware we've all grown to love and/or hate as the case might be.

The National Public Access Get-Together seems to be a natural extension of what we did at NCTA in Chicago last year.

The Fullerton campus is about a ten minute drive from the converntion(NCTA) center in Anaheim and the University has Agreed to make available all their facilities to make the thing work. We're now trying to raise about 3 to 5 thousand to help pay travel expenses and the possibility's look good. We'll have a Preliminary Information Packet going out in the middle of April.....mmmm.....At this point ... about doing a west coast April Video thing.....in time it doesn't look like we have the time to fully organize it. but there's something going on in Berkeley the middle of April and we'll try to get something together eith them--our big push, i think, has to be toward NCTA

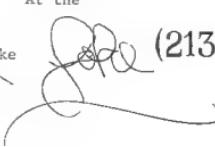
About the COOP..... Right now we're in the first steps of a building program.... we're in the first steps of a we're selling a lot of Panasonic through a local dealer(L and G Appliance, Leni Goldberg 8538 Appian Way, L.A. 90046) The prices are probably the lowest in the country and Lenis doing good service.... Our goal, though, is to have a completely independent franchise with the profits then going into research and development. Again more details are forthcoming....

If you have any questions about the conference or the CO_OP

Please call or write: Maurice Jacobsen
Bob Jacobson
John Hunt
John Birchard
Janice Yudell
At the

Hope all is well elsewhere--

Take Care
Jake


(213) 828-1354

KVST-TV **VIEWER SPONSORS:** Standard Rate: \$25.00 per year. Student and Senior Citizen Rate \$12.00 per year, Low Income Area Rate: \$2.50 per year. All Viewer Sponsors receive a monthly program guide and may nominate and vote for the members of the board
1633 Westwood Boulevard
Los Angeles
California 90024
(213) 478 0589

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viewer sponsored television foundation

68

February 1, 1973

WHEN ON AIR: Station expected to be on air in late 1973.

Dear People

KVST-TV is a new community-controlled public television station in Los Angeles, dedicated to the task of motivating people to participate in positive social action in the community.

Fully 80% of our air-time will consist of locally oriented, hard issue public affairs programs directed toward community problem solving.

We are currently compiling a file of programming resources prior to going on-air in September. We are contacting as many film distributors, film makers, co-operatives, film and videotape collectives, and community video groups as we can locate for possible program material.

Please send us what lists or catalogues you have of film and videotape documentaries and other public affairs programs. We are interested in every area of social concern to America--from women's rights to foreign affairs.

In order to provide a broader perspective to the search for solutions in our local community, we are especially interested in films and videotapes which document alternative solutions to social problems.

At a time of increasing official dissatisfaction with the use of the media as a vehicle of social change, your help will enable us to provide a rare and valuable service to the people.

Sincerely yours

Michael O. Colvin

Michael O. Colvin
Administrative Assistant

BOARD OF DIRECTORS: The VSTV Board of Directors consists primarily of socially concerned media professionals and persons active in community problem solving. The By-Laws require Board representation from the Black and Spanish speaking communities. The Board is elected by the Viewer Sponsors--one-fourth of the Board is elected each year to a four year term.

COMMUNITY INVOLVEMENT: VSTV will encourage maximum community involvement via use of mobile studio facilities, audience participation, opinion polls, etc. Community groups and socially concerned persons with media skills will be encouraged to work closely with VSTV.

HOW MANY VIEWERS: VSTV's transmitter will cover over 10 million residents from Santa Barbara to San Diego.

PROGRAM FOCUS: 80% of VSTV's programming will focus in depth, on two general areas of public affairs. (1) solutions to problems of the disadvantaged (50%) and (2) solutions to problems of the community as a whole (50%). VSTV's emphasis on community access will effectively create a community forum reminiscent of Town Halls in the past. The remaining programming will consist of multi-ethnic children's and cultural programming, providing a needed minority emphasis.

MINORITY INTERN PROGRAM: VSTV will provide intensive on-the-job training opportunities for carefully selected members of the minority communities

Leanne Phillips, Soc. Types, Admin Community on-air workers	Barbara Englehart, Dr. Edie L.A. West Side Right-Dee-Dee	Frank W. Dorne, Exec. "Noir" Asst. for Drive-Buyers/19	Henry J. Sorenson, Prof. Proj. "Vista 11" Author on effects of air quality on society	William Weston, News "Vista 11" Editor, Producer "Vista 11"
Armen Arshakian, Comm. Sales on behalf of the Black and Spanish speaking communities	Barbara Englehart, Dr. Edie L.A. West Side Right-Dee-Dee	Frank W. Dorne, Exec. "Noir" Asst. for Drive-Buyers/19	George Takei, Actor "Macbeth" "Vista 11"	Edmund E. Ervin, Dr. Edie L.A. "Vista 11"
Barbara Englehart, Dr. Edie L.A. West Side Right-Dee-Dee	Barbara Englehart, Dr. Edie L.A. West Side Right-Dee-Dee	Frank W. Dorne, Exec. "Noir" Asst. for Drive-Buyers/19	George Takei, Actor "Macbeth" "Vista 11"	Edmund E. Ervin, Dr. Edie L.A. "Vista 11"
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out

P'itz

Clay Whitehead, the President's new director of the Office of Telecommunications, has created quite a stir with his recent speech in Indianapolis, in which he recommended that local TV stations be responsible for the content of network news. When called upon to further explain his views, Whitehead proclaimed that he had made the recommendation to curb the threat of network bias, which Washington is evidently worried about in a big way. He hastened to add that the White House didn't think the controls should come from them (although the activities of the past year seem to prove otherwise), but that these controls had to come from somewhere. So the local stations will now be expected to censor anythin' they feel Washington might feel shows bias (I guess who).

Like recent FCC "recommendations" on drug-oriented song lyrics and free-form radio programming, the dinner in Whitehead's proposal is not so much that local stations might lose their licenses or have fines imposed but the probability that these stations will not air anything the least bit controversial or critical of the government. Can you imagine network news any milder or more superficial? Well, start imagining.

Control of "liberal" network news by middle-American local affiliates, combined with the jailing of reporters, loss of confidentiality and recent proposals to curb "elitist gossip" (another Whitehead gem) further endanger the public's diminishing right to know. Soon it will be up to the independent stations (never known for their daring-do) and the educational networks to carry on the free flow of information. Or--the TV underground: video, community cable, public access and local origination.

But remember whom you're dealing with. As Whitehead himself says, "A lot of people think this Administration is malevolent. But what they fail to realize is that we're not stupid."

-Joanna



Published Here
Every Month

Did a woman start the rout of Rommel?

Paramount, always on the alert in turning today's most dramatic headlines into headline drama, has an astounding answer to this question with a picture featuring the first dramatic portrayal of Field Marshal General Erwin Rommel.



Starting in its timeliness, Paramount's "FIVE GRAVES TO CAIRO" is the story of exciting adventure and intrigue that may have led to the downfall of this war's most sinister menace.

How a man's wits and a woman's lips may have out-foxed the "Desert Fox," to uncover Rommel's "Five Graves" (caches of ammunition hidden during years of peace), provides one of the most thrilling dramas yet to come out of the war.



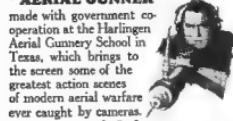
"Five Graves To Cairo" stars Franchot Tone and Anne Baxter, with Akim Tamiroff, and Erich von Stroheim as Rommel. Billy Wilder's direction helps make it one of the outstanding films of the year.

Another timely Paramount screen-scoop is the sky-scorching story of our air aces—

"AERIAL GUNNER"

made with government cooperation at the Harlingen Aerial Gunnery School in Texas, which brings to the screen some of the greatest action scenes of modern aerial warfare ever caught by cameras.

Away down south they'll see "DIXIE" this month. Everybody will see it soon. It's the next big musical in Technicolor



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TUBE

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INTERVIEWS
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STATE OF THE HARDWARE
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NEWS
INNER TVBE

DESIGNED (MORE OR LESS) FOR THE LAY READER & FOR ANYONE ELSE WHO BELIEVES THAT THE BOX IS MAGIC. Note: we have been working on *TVBE* for seven months now, and the response from all quarters continues to amaze us. But we still need more writers, artists, photographers, more news and insight from videotapegroups around the country. GET IN TOUCH! We also need subscribers (\$8 for 12 issues). SEND US A CHECK!

TVBE
1826 Spaight Street
Madison, Wisconsin 53704

Illustr. 120. Napier's Conception of Logarithms

in the process of becoming

a new national monthly about television

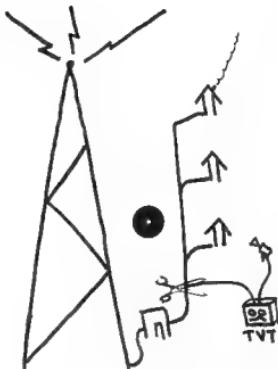
VIDEO EXCHANGE
 DIRECTORY



574

358 Powell St.
Vancouver 4, B.C.
Canada

THE PLATE GOING - IN VICTORY AND VICTORY



We are using $\frac{1}{2}$ " video to get community input into the planning process in the City of Trenton. Also, ^{we're} negotiating cable franchise to provide for workable and productive free public access for the people of Trenton. We would like to exchange tapes with people interested in similar things.

MARK & GAIL SHERMAN 2 ROGERS AVENUE TRENTON NEW JERSEY 08618



TRUE VIEW TRENTON



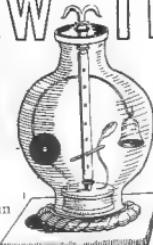
Public-Access/CATV Information
and documentation is being collected at the Mid-Manhattan Library, 8 E. 40th St., New York, N.Y. 10016

Richard Hecht, whose phone no. at Mid-Manhattan is 790-6593, is currently beginning and organizing an information file on CATV and Public Access, particularly in relation to public libraries.

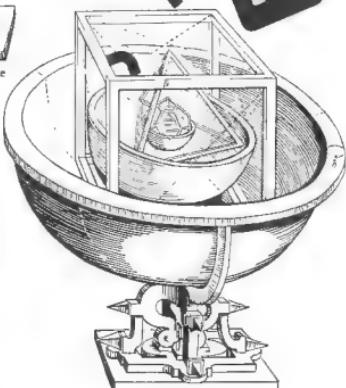
His files will be open to the general public and he will also consider accepting gifts of print material concerning video and CATV for inclusion in these files.

The collection is located in the History and Social Science department in Mid-Manhattan.

• • • •



Illustr. 164.—Air as the Medium of Sound



Illustr. 88.—Kepler's Conception of the Planetary Spheres



AN EVALUATION OF THE PANASONIC NV-3130 Video Tape Recorder by Sandy Rockowitz of PORTABLE CHANNEL

We've been using our 3130 for about 3 months now and what follows is a rambling, semi-random evaluation. First, it's hard to say that this machine is either absolutely superior or inferior to the Sony 3650. It's just different, with different strengths and weaknesses. Given that we already have a 3650, I think that getting a 3130 was the right choice, but I would still have a hard time picking only one or the other.

I'm going to start by talking in a general way about the machine and then get into the particulars which generate these generalizations. In most ways I prefer the 3130, but there is one big area where it does not seem quite up to Sony: and that is RESOLUTION. An initial subjective reaction has been verified by resolution charts, on which the 3130 performs poorer than the 3650, generally by about 20 lines. Also, looking at a tape of the resolution chart reveals a sort of horizontal ringing - i.e. to the right of black lines there is a dark, vibrating, fuzzy area - while the same tape played on Sony AV equipment shows a clear sharp division between black and white. (Paul Mendoza of Technisphere feels that the resolution problem is due to the fact that the 3130 has color rather than b+w modulation circuitry. Which means the problem is inherent in the machine: which is a bummer.)

Edits on the 3130 are consistently clean. When you move the edit point past the heads by rotating the reels by hand, you see the edit as a sharp cut, whereas with the 3650 one generally sees quite a few very noisy lines as the new information begins to punch in. Moving the tape past the heads manually also reveals: 1) that the 3130 is not a vertical interval editor (Panasonic has never claimed this, but a lot of people have been saying that it is) and 2) that part of the first frame always comes in dark. Frequently one senses this as a visual pop at the edit point when the tape is played back normally, especially when the edit is between two very similar scenes. This is not something that the average viewer is consciously aware of but I think it IS perceived and subliminal

ly draws attention to the fact that an edit has occurred. Looked at on a scope, the signal jumps up and down at the edit. I don't know if this means anything in terms of the signal going through processing equipment or out over the cable. Probably not, but we haven't tried it yet and it would be good to hear from someone who has. One especially nice thing with the 3130 is that it comes out of inserts cleanly and with no breakup and without even the visual pop I described above. The 3130 can do this because on insert mode it leaves the old control track intact and follows it; something no other half-inch machine can do.

The capstan servo system of the 3130 seems significantly tighter than the 3650 and is also more prone to breaking out at slight irregularities in the incoming signal. That is a very subjective judgment and I have run no tests to confirm it. I did however, play back dubs on the 3600 and masters on the 3130 while it was locked to the 3600. If the tapes were decent - with good cuts that did not confuse the servo system - when the tapes were begun in lip sync, they were within a half second of each other after half an hour, if not right on. The one time I tried this with our 3650 it was several second off. Well I guess that is a sort of test. Unfortunately there is no sync defeat switch like the 3650's that allows you to salvage some semblance of a decent edit if it has to be made right after a camera edit on the original tape.

We haven't used the machine in color, so I can't say anything about how it performs in that respect.

The drop-out compensator really works. While it can't really handle drop-out wider than one line it makes a good effort and on drop-out only one line wide, the drop-out disappears.

Now for the audio. First, the audio comes in immediately at edits, which is nice. However, there is a pop at the edit point which can be very irritating depending in part on the monitor that's used. I find this the second most objectionable characteristic of the 3130 after resolution. Also, by another piece of poor design, you lose audio for about a second and a half when coming out of an insert. That is, you punch out of the insert, the new audio stops recording, and a second and a half later the video pops back to the original, and only then does the old audio resume. Also, the line level for Panasonic audio is -20db, which is not quite compatible with Sony's 0db. If you

try going from Sony line out to the 3130 line in, you can adjust the gain control on the 3130 so that it reads OK, but the audio sounds blah. I think this is because the output of the Sony overloads the audio circuitry prior to the gain control. Conversely, if you try going from line out on the 3130 to "aux in" on Sony, the level is too low and the audio recorded on the Sony is weak. To solve this, we put a variable one megohm pot in the line when running from Sony line out to 3130 line in and adjust it so that the volume control on the 3130 can be set in midrange. To go from 3130 to Sony, we run from 3130 line out, through the pot to Sony "mic in" and adjust the pot appropriately. One of these days we'll check the values we have found for setting the pots and make up cables with resistors of appropriate values built in.

The machine was not designed to do video-only inserts. This is a case of insensitive design, because the electronics of the machine are fully capable of doing it, and the only thing necessary would be an initial erase head which erased only the video section of the tape and not the audio section along with it. (There is a separate audio erase head which is mounted right next to the audio record head, a nice feature.) As is the case with the 3650, there is a way to cheat and get video-only inserts and the result is usually better than that which you get by holding down the edit button on the 3650, though there sometimes is moire (the image looks a bit squiggly). To do it, you short out the erase circuit and the audio circuit by shorting out the leads to the audio erase head. (We use an alligator clip clip.) Looking at the large audio and control track erase/record head from the tape side of the head, the audio erase head is at the upper left of the group. Also, when doing the insert turn the gain control down. *audio*

Nuisances: No AGC - all levels must always be set manually. The skew control does not have the range of Sony. Only one meter is provided for both audio and video and this functions in record mode only.

Bugs: (many may be due to the fact that ours is an early production unit)

- 1) When we first got the machine there was noise at the bottom of the picture when we tried to play a tape recorded on Sony equipment on the 3130 and vice versa. The control track head was repositioned by our dealer and the problem has pretty much cleared up. However it is not completely

solved yet. When we play back the Sony AV EIAJ alignment tape on the 3130 the picture seems to vibrate a bit when viewed carefully, though it does not actually break up. No setting of the tracking adjustment quite corrects this.

- 2) The tension on the supply reel is slightly different than Sony. While this generally does not affect the picture appearing on the monitor, it is apparent if you roll the picture and look at the head switching line. The result is that we're constantly throwing the skew control one way or the other when doing critical work and playing a Sony made tape on the 3130 or vice versa. Given this, the fact that the skew control does not have the range of Sony's is rather irritating.

- 3) There is a switch which should be in one position when the machine is in pause and play, and in another when the deck is in fast forward, stop and rewind. It is S106 and is located behind the head drum under the top cover. After a couple of months of operation it stopped throwing all the way in stop and rewind with the result that the audio circuit doesn't always shut off in rewind, and even worse, the record circuit doesn't always shut off when you stop the machine while in edit mode and go into rewind to look at the segment you've just recorded. The result is that you screw up the segment you've just recorded. Bending the bracket that throws the switch hasn't worked out yet, so as a temporary measure we're not relying on the switch to shut off the record circuit, but are turning it off by punching out of every assembly edit (by hitting the edit button) after the segment we want has been recorded. I understand that this, as well as the tracking head misalignment, is a common problem.

- 4) A problem which has just appeared is the head switching line floating up into the monitor image on some edits. It is not clear if this is due to the 3130 or the tapes themselves which were recorded on Sony equipment.

- 5) The level meter seems off, especially in audio mode. When the level is set by the meter to the maximum allowable level when recording the tape, and the tape is played back on a Sony 3650, the level reads lower than maximum. The difference in sound is significant.

- 6) One day when the humidity was high, the capstan stopped. The belt which drives the capstan had come off and was a pain in the ass to put back on. This happened only a few weeks after we got the machine and hasn't happened since, although I understand it's another common problem.

7) The video output is high, somewhere around two volts, peak to peak. This doesn't seem to have caused any problems though.

8) Nylon bearings in the function switch assembly have worn out. Another common problem.

The general sense I have of the machine is lots of cut corners in putting out so much machine - color, insert edit, drop-out compensator, excellent capstan servo - at a price not that much above the 3650. Servicing, for example seems much more difficult. Once the machine is taken out of its case, it can only rest on its side. Place it on its bottom and it rests on its fan. You can't rest it upside down because, unlike the 3650, the cover won't attach to the deck once the case is removed. Changing video heads is not the simple task it is with Sony, as delicate adjustments are involved. (due in part to greater sophistication.)

A couple of very positive things I neglected to mention: First, the machine seems much less sensitive to travelling than the 3650. Second, and one reason for the cleanliness of edits, is the use of

relays. On the 3650, punching the edit button actually makes the numerous electrical contacts which need to be made to make the edit. On the 3130, nearly all the connections are made by a relay activated by the edit button, which is a much surer way of doing it.

So there it is, or at least where our experience lies after having had a 3130 for 3 months. If it sounds horrible, think of all the things you could have written about your 3650. The 3130's editing is cleaner, more dependable, and more versatile than our 3650. Certainly some of the controls could be more convenient, but those are minor irritations. Most of the bugs seem minor, matters for adjustment & simple repair, and later models should have them worked out. The only deep qualm I have about the machine is the resolution - I hope it can be adjusted, but I fear it is inherent in the design.

As I said, this is only one experience. It would be good to hear from any of you who have also been using the 3130, to see if you agree or not, to evaluate the color circuitry, and especially of you have solutions for any of the bugs in the machine.

I'm Richard.



Fly me.

Fly Richard to China.

I'm Alexei.



Fly me.

Fly Alexei to Canada.

I'm Fidel.



Fly me.

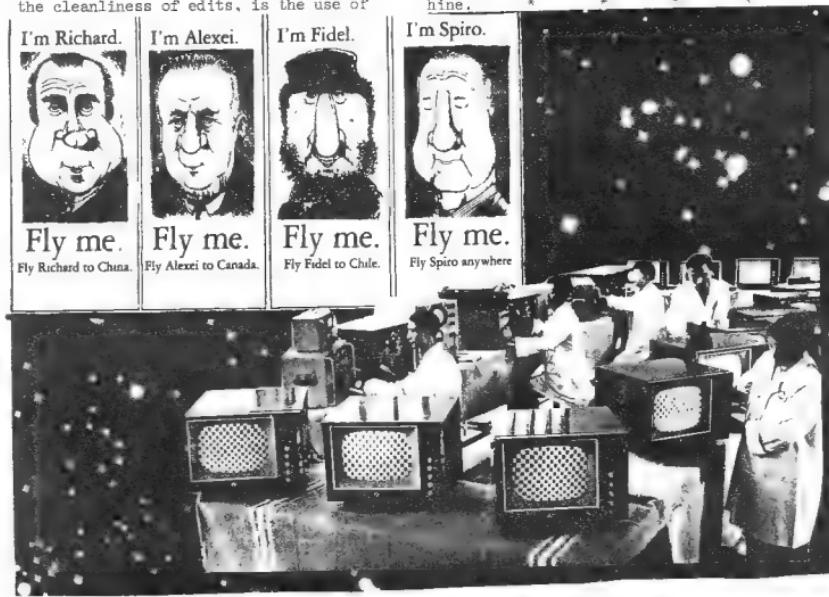
Fly Fidel to Chile.

I'm Spiro.



Fly me.

Fly Spiro anywhere.



BROOKLYN COLLEGE VIDEO VILLAGE

Within a few weeks, the Brooklyn College Television Center in cooperation with the Student Center will begin operation of a VIDEO THEATER, presenting original video programs produced by B.C. students and the work of independent producers, as well. Operated by graduate and undergraduate students affiliated with the television center, there will be showings every Friday and Saturday night of the school term. We will request a small contribution from the audience to cover the cost of presenting the programs and any amount collected in excess of these costs will be distributed among all participants. Our available hardware includes Sony AV-5000A and Av-3400 plus several 21 inch monitors.

We eagerly look forward to your participation and urge that you contact us as soon as possible as to whether you will be able to supply any video programs at no cost or rental fee. Since the amount of material we can present will be limited by the length of each semester, we would like to coordinate our programming schedule and advance publicity as soon as possible.

We may be contacted at this address:

Jeffrey Nagler
c/o Brooklyn College Television Center
Whitehead Hall
Brooklyn, New York 11210

and at the following phone numbers:

Brooklyn College T.V. Center: (212) 780-5555
Jeffrey Nagler: (Home) (212) 854-6969

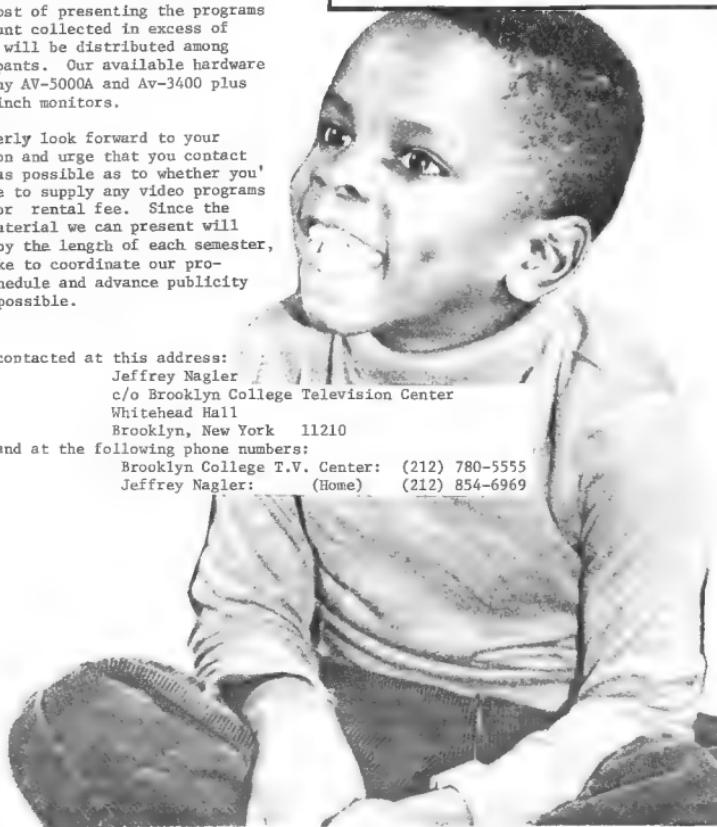
Kid's Tapes

Videotapes made by people 4-16 yrs. are being collected so that kids can see what other people their own age are doing with video. All tapes are on 1/2" EIAJ type L standard. If dubs can be obtained please send them to:

Larry Gale
Portable Channel

308 Park Ave.
Rochester, NY 14607

If you wish to exchange tapes send a blank and request the kind of tape you want. P.S. please write for change of address after June.



CAPE ISLAND VIDEO/ARE YOU THERE

The Cape Island Video/Are you There Workshop is a non-profit corporation formed during July 1972 to make and cablecast community-oriented videotapes, and to educate the community to the uses of video. The community here is Cape May County.

The community video group is the direct outgrowth of the efforts of Maxi Cohen and Carole Zeitlin, who with the assistance of the America the Beautiful Fund, the Alternate Media Center, the Mid-Atlantic Center for the Arts, the city of Cape May and Teleprompter Corp. introduced the use of video and public access on c.a.tv..

During the summer of '72 C.I.V. played mostly reruns of the past years' Are You There and scheduled no regular workshops. All were out making money during the tourist season. However, the promised grant from Teleprompter did arrive and the group was able to purchase two monitors, two portapacks and a 3650 plus 30 hours of tape. Shortly after that, Robert Giddis was passing through Cape May after leaving a video group in Michigan. He discovered C.I.V. and its need for some new energy and decided to stay for a while. He has assumed the role of coordinator for C.I.V. and receives \$75 a week.



During the summer of '72 C.I.V. played many reruns over the cable and scheduled regular workshops. All were out making money during the tourist season. However, the grant from Teleprompter did arrive and the group was able to purchase two monitors, two portapacks, a 3650 and 60 1/2 hour tapes. Shortly after that, Robert Giddis was passing through Cape May after leaving a video group in Michigan. He discovered C.I.V. and its' need for some new energy and decided to stay for a while. He has assumed the role of coordinator for the group and receives \$75.00 a week.

Since December, '72 "Are you There" has been on the air with atleast one hour of content replayed four times a week. The programs cabled to date and prepared for cabling through March 12, 1973 are: PLEASE CONTACT THEM. THE LIST IS TOO LONG TO PRINT OR RETYPE

Since January '73 the equipment has been insured against theft and the home base of the equipment has become the Cape May County Library in Cape May Court House. Separate workshops for teachers, children and adult beginners have been held at the public meeting room of the library during January and February. New ideas, new people, and new modes pf support have been the immediate results of being active at the Library. The county library is the only big library in the vicinity and is very much interested in expanding its own function as a "media access center" from print, art objects, films, records, and audio tapes and into video. The library is going to spend \$3000 on video gear during April and has committed its use to C.I.V.. This \$3000 will raise the amount of money Teleprompter will match from \$1000 to \$4000. No absolute commitment from the library (through the county freeholders) has been made for a permanent facility for video, but the outlook for getting a space is good.

Procedures for equipment user certification were set up and records were kept of the equipment use. Certification costs \$5.00 and makes tapes, monitors, and 3400's available on a check-out basis. Certification is also sort of a membership or support of C.I.V. There are currently 15 certified members who for the most part supply the programs for cablecasting. It is anticipated that by the end of April there will be 30-50 members.



Planned taping sessions for future "Are You There" programs include:

Profiles of the people who buy and sell N.J. State Lottery Tickets
A comparative look at the environmental difference between the Bayonne and Cape May Areas
An interview in the rough with local naturalist C. Brooke Worth
A helicopter tour of Cape May County, courtesy of the Coast Guard
Profile of artist Ed McLaughlin
Detailed coverage of the Alternate Energy Conference at Cape May Convention Hall on March 24. The prominent speakers will be David Brower, Senator Mike Gavel, and Buckminster Fuller.

All tape projects are not directly related to cable access.

A "documentary" - a collection of the vast amount of data which denies the need for a deep water oil port off the coast of Cape May is being made in collaboration with the County Planning Board, and intended to be sent as testimony for the Congressional Record.

A series of tapes with Camden 28 defendant Bob Good. Bob is running his own defense and has accumulated a great deal of knowledge about legal precedents and the history of American jurisprudence. These tapes may turn into a "How to" manual for legal defense without lawyers.

Bob Cosgrove and Robert Giddis are doing an experimental feedback tape with an original music score.

Linda Balsam is making tapes at Trenton State Prison of an experimental creative writing class, and consultation is underway about the use of videotape in a group counseling class.



Cape Island Video is scheduling a number of "Video Environment Workshops" to provide a forum for people to show their tapes, trade information, and see tapes from other groups. Anyone who would like to attend or exchange tapes please contact: Robert Giddis

c/o Doris Grady
Cape May County Library
Cape May Court House
New Jersey 08210



Model Valley Video

"Model Valley" is a name (thought up by the local postmistress who wondered why the only thing people talked about or funded was "Model Cities") given a valley in northeast Tennessee which lies between the Pine and Cumberland mountain ranges and touches on four counties in two states. It is a completely rural mountain area, mainly composed of former coal camp settlements. Recent years have brought, as is typical in most of central rural Appalachia, first the automation and then the shutting down of the deep mines with resulting unemployment, and the coming of strip-mining, a faster, more profitable and also much more destructive method of mining.

For the last six years a number of individuals and groups have been involved in the valley in various self-help community development projects to enable people to have



scene from annual "mountain heritage" day up Stinking Creek—was videotaped this year by young people from the area

some of the services that left with the coal companies. Thus, health councils and clinics, crafts groups, economic development groups have been active, as well as more politically oriented groups to combat strip-mining, urge tax reform, etc.

Last summer a set of portable video equipment was purchased for use by the community groups and also just generally for communication purposes. Young people in the area were the first to get excited about it and used video to tape interviews with older people about how life used to be, recorded older craftsmen at work, and

also taped significant events in the valley.

Video was later used in a more "practical" way by groups for such things as showing their achievements and needs to possible funding sources, and taping crafts people at work, to show at crafts' fairs. A citizens group, Save Our Cumberland Mountains, began to see uses for video in community organizing, issues-education and direct lobbying. A tape was made for court evidence on a case against over-loader coal trucks and damage they do to roads in the coal-producing counties. Tapes were made of statements by local people of the damage strip-mining was doing to their land and lives. After a film about strip-mining in Appalachia was made by an English film company with the help of people in the Valley, video was used to record reactions and statements of viewers of the film, to be shown back to the local group.

Most recently a videotape-slide experience was put together for use in lobbying for a bill in the Tennessee state legislature that would ban strip-mining. Another tape has been made for hospital strikers in Pikeville, Kentucky, for their use and possibly for showings to other groups wanting to organize.

The hope for video in all this is that it will really become a tool for the people in this area to communicate their concerns, to show their achievements, and to celebrate their heritage. Portable video has only been in use here for the last eight months and new possibilities seem to be coming up all the time, so who knows what will be next. Some of the young people who have gotten interested in video have submitted a proposal to the National Endowment for the Humanities for a grant to study and record their history and heritage through video. Plans are for more workshops this spring to introduce a lot more of the community to videotape and perhaps set up viewing times and places. Maybe something more comprehensive can develop out of this—it's exciting to think about.

--submitted by Maureen O'Connell
Post Office
Clairfield, Tennessee
37715

COMMUNITY CONTACT

THE COMMUNITY IS BOTH VIDEO-PRODUCER AND VIDEO-CONSUMER. WE WORK WITH VIDEO-PRODUCERS BY GIVING TECHNICAL ASSISTANCE, FUNDING INFORMATION AND PRODUCTION KNOW-HOW.

WE WORK WITH VIDEO CONSUMERS BY PROVIDING DIFFERENT KINDS OF PROGRAMMING.

OUR VIDEO LIBRARY, OUR WORKSHOP PROGRAMS, AND THE BENEFIT OF OUR EXPERIENCE ARE AVAILABLE TO BOTH PRODUCERS AND CONSUMERS.

PORTABLE CHANNEL ROCHESTER
INTERNATIONAL HOUSE, NEW YORK
SMITHSONIAN - WASHINGTON D.C.
B.C.C.E.S. - NEW YORK
POUGHKEEPSIE DAY SCHOOL
JEWISH MUSEUM - NEW YORK
ARCHITECTS TECHNICAL ASSOCIATION NEW YORK
HADASSAH
MID-HUSSON LIBRARY ALBANY, N.Y.
STONEY CLOVE PROGRAM CLUB, N.Y.
JERUSALEM MONUMENT, ISRAEL
HUNTER LIBRARY, MIDDLETON, N.Y.
MADISON COUNTY INSTITUTIONAL SOCIETY
PROGRESSION FOR YOUTH, N.Y.
TOP VALUE T.V., NEW YORK
NEW YORK STATE COUNCIL OF ARTS
LIVE ARTS, MIDDLETOWN, N.Y.
ROCHESTER MUSEUM-SCIENCE CENTER
EVERSON MUSEUM, SYRACUSE
SYRACUSE UNIVERSITY
VISUAL ARTS WORKSHOP, ROCHESTER
HOG FARM, U.S.A.
A PARTIAL LIST

VIDEOFREEX
MEDIA-BUS
MAPLE TREE FARM
LANESVILLE
NEW YORK
914-688-7084

FUNDING SOURCES

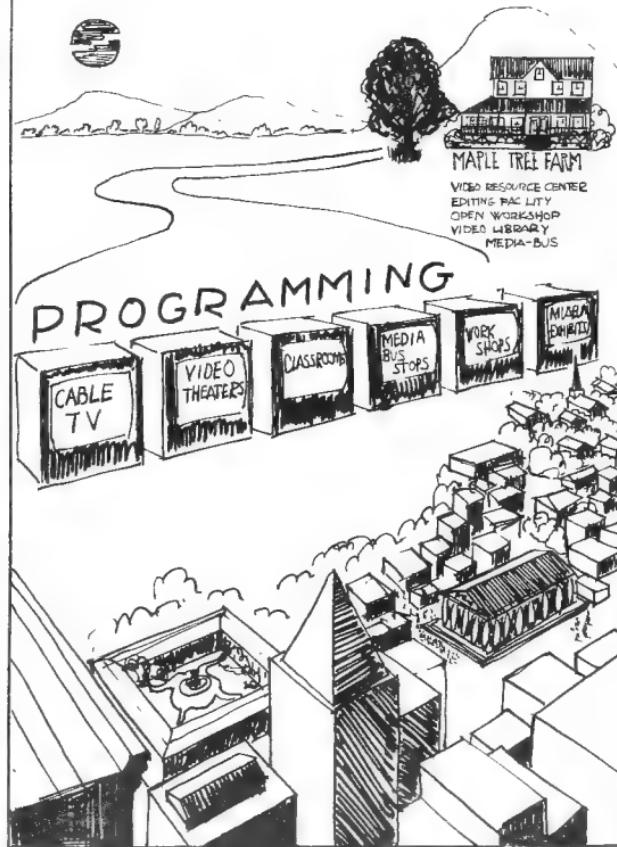
STATE AGENCIES - ART COUNCILS
NATIONAL ENDOWMENTS
PRIVATE FOUNDATIONS
CITY AND COUNTY GOVERNMENTS
CABLE STATIONS
PROFESSIONAL SOCIETIES

COMMUNITY RESOURCE INSTITUTIONS

LIBRARIES AND UNIVERSITIES
LIBRARIES AND TECHNICAL SOCIETIES
MUSEUMS INSTITUTIONS
MUSEUMS
CIVIC CENTERS
COMMUNITY CENTERS
POVERTY GROUPS

EMERGENT GROUPS

STUDENT AND YOUTH GROUPS
SPECIAL PURPOSE GROUPS
VIDEO GROUPS
TELEVISION GROUPS
WOMEN'S GROUPS



Comments from the Folks of Delhi

"I work at the drug hotline in town, and what I'm interested in doing is using video for drug education. I think it can be an effective technique to use all around the country."

Kevin Shank

"My name is Frank Cyr, C-Y-R. I'm from the Rural Supplementary Education Center in Stamford. We're already broadcasting to several communities and were interested in getting started, before long, in originating broadcasts in the different communities we serve, up and down the Catskills, over an area 1½ times the size of Rhode Island and we want to find out how to put local people on, so that we can have local programs."

"I think Delhi needs a drop-in place for all ages, where you can come and be yourself and do something. A place where a lot of people can share what they know."

Arvy Potter
United Ministry School of Art



"I know a lot of people in town connected with various agencies and I am very interested in being able to work with some of these people and teach them how to use video. To go out to rural areas to develop communication between really isolated rural people."

Hilary Baum
People's Resources

"I came because I thought you had films, but this is something more."

Kurt Rotzler
High School Student



We would like to help make The Rosebud the kind of place where all people could come and be, see tapes, exchange ideas and information, meet each other, and teach each other what they already know. We would like to see it grow to fit the needs of the community.

We would also like to equip a mobile unit with 1/2" video equipment so we can begin cablecasting from the first line amplifier on Rt. 28. This would serve as a headend and live community studio as well as a mobile tv studio to serve people who live in outlying rural areas.

The Rosebud would be a public viewing center and provide immediate feedback and community response via a live phone in system. It is important that this be a joint effort of the community and the cable company.

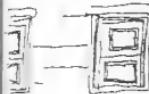
THIS PROJECT IS IMPORTANT TO ALL OF US. IT CAN PUT ALL KINDS OF PEOPLE IN TOUCH WITH EACH OTHER AND THEMSELVES!

ROSEBUD CAFE



Who is the Rosebud Nucleus?

We are a group of people whose long life interest has been to be a part of a cohesive community. While many of us are from Delhi, the initial energy came from a group in Downsville called The April Video Cooperative. A.V.C. is a non-profit organization whose purpose is to better community communications. Our major effort has been developing 1/2" videotape as a means to look at ourselves and our neighbors and to see exactly what is going on in our community. We have actively shown many people in many parts of the country not only how to intergrate this means of communicating into their daily lives, but how to bring about change and better understanding between us all. We have accumulated a library of over 100 videotapes which will serve as an example of how, why and where 1/2" videotape can be used. Local government officials, individuals, teachers, students, farmers, doctors scientists, ecologists, conservationists, artists, both the young and old have all been able to put this tool to good use. We have also devoted much of our energy to cultivating cable television as an outlet and resource for locally originating television programming. Recently, we talked with the Newhouse Cable Company, who owns the Delhi system, about making available for public use a non-commercial channel and the facilities neccessary for originating programming.



ROSEBUD
CAFE
Box 412
56 MAIN
DELHI, N.Y. 13753



From . . . : JOHNNY VIDEOTAPE
695 30TH AVE., E
SANTA CRUZ, Ca
95060
news from Dan Drasin - 10/17/72

The technology has finally been developed to process a half-inch video tape signal directly into a signal of broadcast quality. The half-inch signal can be played DIRECTLY into a 2" broadcast quad machine.

Although processing amplifiers have been available to clean up the sync pulses, no method was available to correct the time-base of the half-inch video signal.

Television Microtime, Inc. in Conn. have the time-base corrector available for order effective 1 October 1972.

The following hardware is necessary to process the half-inch video signal:

1	Delta 44	TIME BASE CORRECTOR	\$5,800.
1	Delta 28	TIME BASE DIRECTOR	1,200.
			<u>\$7,000. total</u>

When playing tapes from the $\frac{1}{2}$ " format into a quad machine, you will need a $\frac{1}{2}$ " play-back deck that will lock to external sync (house sync). You could use the SONY AV-3650 or PANASONIC 3130. Also during the playback operation, your skew control must be accurately adjusted.

for more information from the horse's mouth call TV MICROTIRE (201) 242-0761

(note- there is a 30 day wait for the Delta 44 and a 60 day wait for the Delta 28)

DEALERS FOR TV MICROTIRE HARDWARE IN CALIFORNIA:

TELE ALPHA AUDIO/VIDEO
358 Mathew
Santa Clara, CA (408) 247-0911

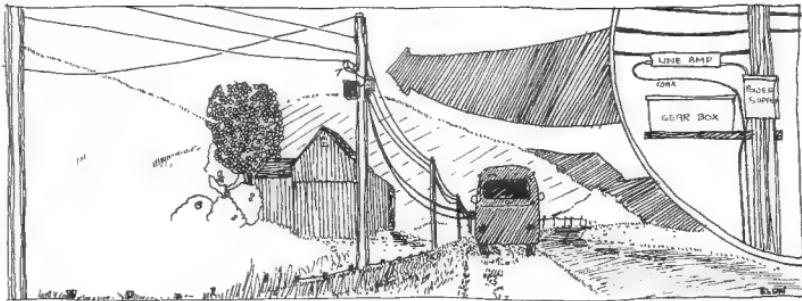
RECORDING CENTER, INC.
3941 5th Ave.
San Diego, CA 92103 (714) 295-3194

CAMERA SYSTEMS INTERNATIONAL, INC.
1033 S. Byram St.
Los Angeles, CA (213) 748-8925

More time with TV

Television viewing increased significantly during summer and a showing gains for 1971. In August, average family viewing per day was up to 5 hours $\frac{1}{2}$ in minutes from $\frac{5}{2}$ hours 9 minutes in 1970 (June and July showed 5 hours, in 1970). In June and July, showed similar increases in viewer level. For eight-month period through August, according to the Television Bureau of Advertisers, the 1971 summer viewing was the largest increase based on Nielsen reports. The 1970's daily family viewing averaged 6 hours $\frac{1}{2}$ minutes up from $\frac{5}{2}$ hours $\frac{1}{2}$ minutes for the period in 1970.

W.J.V



CABLE TECHNOLOGY & ACCESS POSSIBILITIES

Perhaps the most basic characteristic of what's happening or possible with the technological aspects of cable is that, as with everything else, the hardware is being developed at an ever increasing rate; miniaturization, modularization all continue and there's no telling where it will all lead or when it will stop if ever. However, enough remains constant so that you can plan, fairly easily, on being able to do the same things next year as this - but it should be somewhat easier and the software less impaired by the transmission system.

In terms of half inch, the method we've been using here in Downsville for local programming is straightforward and a good example of what's possible on a low or non-existent budget. We use a Sony 3600 equipped with the optional RF unit and simply run a coax line from the RF output on the deck to a test tap on the first amplifier of the cable system where it comes down the mountain from the antenna and the head end. The amplifier responds to our input at the test tap by passing it on down the line along with the rest of the signals introduced at the head end.



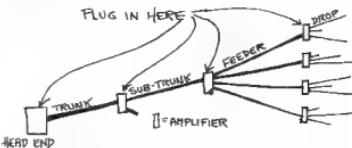
At first we had some difficulty with the RF unit spilling over onto channels 2 and 4 (we're using a channel 3 modulator) but we were able to quickly clean things up with a channel 3 filter from Hamlin International (see parts list). We also use a small RF amplifier, borrowed from the cable system maintenance technician, and a series of resistors to match our signal level to within one or two dB of the other signals on the line.

This system could be applied to most any cable operation. The only additional requirement is the availability of a vacant channel. We were fortunate in that channel 3 was vacant and we were able to use the same RF unit we'd used for in-home showings. With a system where channel 3 and 4 are both occupied you'd have to acquire a unit capable of modulating the output from the deck on another appropriate frequency. (A possibility here might be to use the modulator assigned to one of the educational UHF stations at times when that station is off the air.)

Access and Communities in Urban Areas

Since there is a distinction between trunk lines, feeders and drops everywhere in a cable system, any number of distinct geographic communities could be served simultaneously via the same vacant channel. The amplifier to be tapped would determine the receiving area. (Here cabling routes could be a problem if you're trying to reach a specific community since they don't normally take into account such things and one side of a street could be on a different feeder cable than the other.) General areas or communities could be quite easily defined with the help of a system route map that

would enable you to follow the drops, feeders and trunks back towards the head end until you've "isolated" the area you want to program for; then simply tap into the appropriate amplifier. Larger areas could be served by tapping into the trunk line and, as is commonly done, the whole system served by tapping in right at or near the head end.



In any case, the requirements remain virtually the same. You must modulate the signal accurately, on an appropriate channel, and at a level close to that of the other channels on the system.

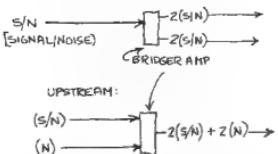
Parts List and Cost Estimate

RF modulator.....* Sony 55.00
	* Panasonic 50.00
to (switchable 4-channel)	99.00
RF amplifier.....	* AVA AL10 30.00
RF Filter.....	Hamlin International 15.00
resistors, coax and connectors.....	Seattle, Washington 10.00
	TOTAL: 105.00 to 154.00

*Prices so indicated are from CTL Electronics "VideoTools" Catalog Summer '72.

Two-way Systems. These are still pretty much at the developmental stage, but enough information is available to make some general observations. The way things are now, one of the biggest problems operators are running into is NOISE. While a one-way system can use an essentially unlimited number of amplifiers to boost the signals on down the line, two-way systems are limited in the number of amplifiers and total drops that can be used in a run from the head end to the end of the line. This is due to the fact that while an upstream signal (or feedback signal) is amplified at a split or bridge point, noise from all the splits at that point (as well as the one with the signal) is amplified along with it. Too many bridger-amplifiers or drops along the line and the signal-to-noise ratio becomes unmanageable. (Maybe Dolby would be a partial answer to this prob-

DOWNSTREAM.



lem.) Estimates and tests indicate a maximum of 10,000 subscribers on any one trunk. And they also indicate that a "hub" system of trunk distribution, emanating from the head end, is necessary.

This does not mean that a system of multiple head ends is not feasible, but rather that they would involve much heavier equipment installations, would have to be much more permanent, and that the definition of community—if the system is to be at all responsive, would need a great deal more work than is currently going into it.

Right now, the communities being wired for two-way systems are predominantly the most wealthy in the country. And the systems, like many of these communities, are all new, having been designed for two-way use from the start. It does not look as though existing one-way systems are going to be easily converted to two-way, if at all. It's going to take a lot of work and MONEY.

At any rate, one-way access could be done on a two-way system and the hardware requirements would be just about the same as for one-way.

...Elon Soltes APRIL VIDEO Downsville

Some good information on two-way systems and cable technology in general can be found in:

Hubert J. Schlaefly. THE REAL WORLD OF TECHNOLOGICAL EVOLUTION IN BROADBAND COMMUNICATIONS. A report prepared for the Sloan Commission on Cable Communications. Sept 1970. Available from TelePrompTer Corporation 50 West 44 Street New York 10036.

Robert Schoenbeck. DESIGN ASPECTS OF BIDIRECTIONAL CABLE SYSTEMS. March 1972.

Available from Electronic Industrial Engineering, Inc. 7355 Fulton Avenue, North Hollywood, California 91605.

Gerald M. Walker. SPECIAL REPORT: CABLE'S PATH TO THE WIRED CITY IS TANGLED from the 8 May 1972 issue of ELECTRONICS Magazine.

(1) POWER: Danger! Do not make a connection between two turned-on pieces of equipment. That is: Always have the Porta-Pak in STOP when plugging in batteries or AC power.
 Do not plug in a BP30 when it's charging from an outlet.
 Do not install a BP20 in a Porta-Pak while AC power is turned on.
 (It is alright to turn on AC after the BP20 is installed.)

If the Pak won't run:

After it is set to RECORD, you must pull the camera "trigger" to start recording.
 If there is no power check that the AC Adaptor is in the ON position.
 If you're using AC and it seems to run down, perhaps you did not turn on the AC switch and have been running on BP20 power.
 To check battery, push RECORD lever to the left. Needle should read in the silver zone.
 If focus goes blurry in the camera and the picture turns to horizontal lines, it indicates a run-down battery.
 Unprotected batteries can freeze in below-freezing weather.
 A deck may not run for several hours after exposure to sub-freezing temperatures. Lubricants gel and tape won't run past the tracking rollers.

(2) CAMERA: Danger! Light burns! Do NOT point the camera at bright lights, the sun or reflections of the sun. Always keep the lens capped, diaphragm in "C" or closed position unless using the viewfinder.

If there's no picture in the viewfinder:

If the viewfinder is completely dark make sure the camera is plugged into the Pak, and that the Pak is in RECORD mode.
 If the viewfinder is light, but only shows white with horizontal patterns of lines check that the CAMERA/TV switch on the Pak is set to CAMERA.



BACK-TIMING SCALE FOR EASY ELECTRONIC EDITING

© 1972 Daniel Dresin

This scale is for use with EIAJ-1 videotape or any system which runs at 7.5 ips, including the older CV system. It can also be used with Sony one-inch (EV) equipment which runs at 7.9 ips, as described below.

This scale should be cut and punched out, and attached to the takeup reel of each machine being used, with scotch tape. The scale should be placed to allow reading through the hole in the reel (mandatory in the case of opaque reels). To make permanent back-timing reels, simply attach securely and put scotch tape over the whole scale for protection. For half-hour reels, simply cut off excess length.

IMPORTANT: WHEN MAKING COPIES OF THIS SCALE, THE REPRODUCTION MUST BE PRECISELY THE SAME SIZE AS THE ORIGINAL. ANY ENLARGEMENT OR REDUCTION WILL RENDER THE SCALE USELESS.

HOW TO USE:
 When you have determined your exact edit points on the original and master tape, backtime each machine exactly 6 seconds as follows: Look STRAIGHT at the takeup reel, lining up the outermost layer of tape with the numbers on the back-timing scale. Scale reading indicates exact number of takeup reel turns which will equal 6 seconds. **READ THE SCALE CAREFULLY.** Hold the rim of the takeup reel with your right hand, and then engage REWIND mode. Use right hand as a brake to slowly wind back tape the required number of turns. Make any final precise adjustments after the machine has been switched to STOP or PAUSE (STILL) mode.

When editing between formats which run at the same speed, make your final startup of both machines at precisely the same instant. Start from PAUSE (STILL) mode, rather than STOP mode, for a more precise startup. Punch your edit button by visual or audio cue, or by counting revolutions of whichever takeup reel is most convenient. When editing between different formats, startup time must be staggered appropriately. Example: When editing from EIAJ-1 half-inch to Sony (EV) one-inch, start the half-inch deck one quarter of a second sooner.

TO PUNCH OUT SPINDE HOLE,
 USE SIGNAL-HOLE PAPER
 INSIDE-OUT FOR EASY
 CUTTING. INSIDE-OUT WITH
 PENCIL TO FIT SPINDE
 SPINDEL SHARP.

Read this edge \Rightarrow 2 1/2
 Reel revolutions to equal 6 seconds
 © 1972 DANIEL DRESIN
 7 1/2 ips

Read this edge \Rightarrow 2 1/2
 Reel revolutions to equal 6 seconds
 © 1972 DANIEL DRESIN
 7 1/2 ips

If the viewfinder is light, but only shows a grey field, see if the lens cap is on, or if the diaphragm is in the closed ("C") position.

If focus goes blurry, you have lost battery power.

(3) DECK: Whenever possible operate the deck in horizontal rather than vertical position and in a place where it won't be tripped over.

After moving the deck around check the tape to insure it's threaded properly. (If tape jumps out of the threading path it will wrap around the capstan.

Should this happen, work the tape out gently, or cut it carefully with a razor blade.)

(4) PLAYBACK: If you don't get a picture when playing back a tape: "Snow" and NO SOUND indicates nothing is recorded.

"Snow" with sound indicates dirty heads. Clean them (either with spray or with chamois using gentle, horizontal strokes). If this doesn't help the heads may have been dirty on the recording deck when the tape was recorded. Another possibility is broken heads!

If you are using a monitor and 8-10 pin connector make sure the monitor is in VTR mode and the switch on the left side of the Pak is in TV rather than CAMERA mode.

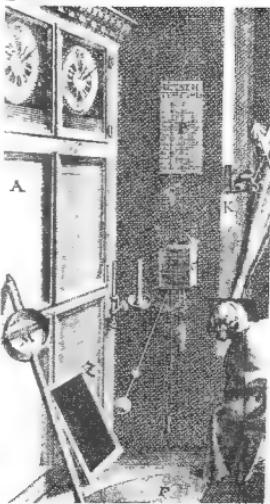
When using an RF unit for playback, make sure the adaptor is attached to the VHF terminals, is switched to VTR. When using a monitor for RF playback it should be in TV mode. Both standard TV's and Monitors should be tuned to the appropriate channel for the RF unit being used. (Usually 3 or 4)

Defects in playback can include "drop-out", irregular black or white patterns, that is a common tape defect; and tracking error, caused by irregularities in running speed from one deck to another. Check the tracking adjustment on the side of the deck.

(5) SOUND: Always check sound through the earphone.

Remember that anything plugged into the MIC jack on the deck will cut out the camera microphone. A loose microphone connection will result in no sound.

IMPORTANT! IF SOMETHING GOES WRONG WITH THE EQUIPMENT DON'T TRY TO REPAIR IT YOURSELF



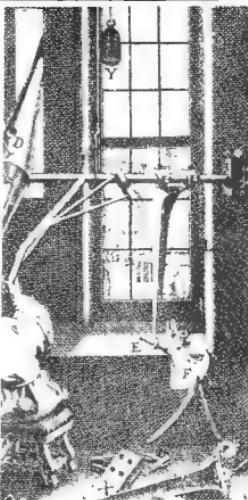
DEAR FOLKS -

WE ARE GOING TO PUBLISH
A PORTAPACK MANUAL SOON
WITH MAINTENANCE AND REPAIR
INFORMATION, MODIFICATIONS AND
AUXILIARY EQUIPMENT, PEOPLE'S
EXPERIENCES, ETC.

THIS WILL BE PUT ON NEWSPRINT
FOR FREE DISTRIBUTION

PLEASE HELP US

MERCI,
MICHAEL GOLDBERG
558 POWELL ST
VANCOUVER 4 B.C.
CANADA





VIDEO ACCESS CENTER

The Video Access Center was set up via the Alternate Media Center at N.Y.U.. AMC contracted with the Sterling Manhattan Television Co. for the "donation" of equipment for the use of an access facility. About \$15,000 worth of equipment was provided, including 4 Porta Paks, 2 Sony 3650 editing decks, 1 3600 deck and an S.E.G.. Sterling Manhattan agreed to maintain this equipment and also to provide the Center with 75 half hours of half-inch tap tape with a fresh roll to be substituted for each tape used more than six times.

The contract established the fact that the Access Center was not under the aegis of Sterling Manhattan. Sterling and AMC retain the right to terminate the contract on 15 day notice.

Beyond these provisions, and the running of cable drops into the Access Center, Sterling contracted (and has given) virtually no other input to the access facility.

In order to actually set up the center, AMC had to find other funding. This came from a grant from the Fund for the City of New York. The grant was for \$20,000 for one year. This money was enough for the rental of the store front, salary for one fulltime staff member (Maxi Cohen) and some petty cash expenditures.

This was still not enough to run an access center and it did not begin to deal with the question of sustained funding.

Alternate Media's objective in setting up the facility in this way was to see what would happen. Would there be volunteer community support sufficient to maintain the center. What kinds of projects would evolve. Could the place begin to develop a sense of itself as an entity. How would the existence of a place independent of the cable company effect the use of the Public Access Channels. Would a group emerge to take over the Access Center, removing it from the institutional support of AMC.

The Video Access Center Opened on September 15, 1972 at 528 La Guardia Place. After three months of operation, some of the answers are beginning to come in, but in the process more questions have been raised.

The volume of activity of the center is the most obvious fact about it. From the outset, a group of about 15 people volunteered substantial amounts of time. Meetings are held regularly to develop policy and

DRAFT OF REPORT OF THE VIDEO ACCESS CENTER FOR THE PUBLIC ACCESS CELEBRATION REPORT
phyllis johnson and maxi cohen 12/28/72
528 La Guardia Pl., N.Y., N.Y. 10012

procedure. One of the first decisions made by the volunteers was to limit the use of the center to people living in the Sterling Manhattan Cable franchise area. No restriction of this kind had been made in the contract with Sterling.

Classes were started immediately to train people in the use of the equipment. By the end of three months, close to 300 people had been issued cards designating them as qualified to check out VAC equipment. This has been a tremendous strain on the 4 Porta Paks. Out of the 4, at least one is almost always in for repairs. The 75 half hours of tape are woefully inadequate. And the volume of activity has also been a strain on the volunteers.

The original group of volunteers has about doubled. Approximately 400 man-hours a week are volunteered just to keep the place open from 5-9 weekdays, 2-6 weekends. The volunteers spend the greatest part of this time dealing with logistics--record keeping, equipment and tape inventory, requests for information, scheduling, etc. The administrative job of keeping all this coordinated has proved enormous for the one paid staff person.

The use of the center as a place to view the Public Access Channels has not been sufficiently publicized. V.A.C. needs a better space to provide comfortable viewing. Also the short hours tend to discourage this use, as well as the uncertainty of whether the Sterling technicians will play tapes at the scheduled time. However, occasionally groups or individuals come to see programs in which they have a special interest, and the volunteers feel that this makes for a very peasant ambiance.

As for the question of how the Video Access Center would effect the use of the Public Access Channels, up to this point there has been no significant development. Most tapes that have come out of the center have been of the crn-shot program type, with many not getting carried out to completion and put on the cable. There is also little sense of follow-up once a program has been cablecast.

The volunteers, who are also the teachers, have decided to require classes to continue longer than the previous three sessions. The purpose is to work with fewer people for higher quality.





or Benefit Showings- Contact:

Rich Hollander, 49 Walker St.

Y.C., 10013-925-2732 or April Video Coop, Downsville, N.Y. 13755



The volunteers want to have time to work with people using the Center to create programs and projects that will make the Public Access Channels a viable medium for dialogue and exchange, eliciting feedback and followthrough. This would mean being able to lend equipment to groups working on projects on a continuing basis. It would also mean taking time to go out into the community, demonstrating the closed circuit potential of half -inch video. And it would mean working actively to promote more access and viewing centers throughout the city.

This access center was set up to serve too large an area with too little resources. There is no possibility of its becoming a real community center when its constituency is the entire southern part of Manhattan. The volunteers do not represent residents, community groups and organizations of the neighborhood in which the Center is located. Rather, they are representative of the many people in NYC who could like to have access to videotape and alternative television. Since the Video Access Center is the only access center of its kind in the Sterling Manhattan area, they feel committed to continue trying to serve this enormous locale.

These comments emphasize some of the problems that have arisen in the development of the Video Access Center. On the positive side, there is an overwhelming feeling that the place is wanted and needed and that there are people of energy and imagination willing to work tirelessly to keep it running smoothly and growing constructively.

On-going projects are beginning to emerge from the Access Center. They include the Feranium School, Veteran's Hospital, St. Bartholomew's Church, Horizon House, The Fortune Society, Share, and the Puerto Rican Artists Project.

The volunteers are presently turning their attention to survival. How can funds be found for additional salaries and project development. How can money be generated by freelance shooting or editing jobs to help sustain volunteers. And most difficult and important, how can broadbased support be stimulated to underwrite the facility to continue until there are neighborhood access and viewing facilities through the city.

Access to teaching people how to use half-inch video and then providing access to equipment is only one limited way to go. There is great need for access to information. The creation of an information exchange medium is in the process of development. Visions of studio equipment, headend live transmission capability do not seem to be immediately realizable.

Just how this youthful Access Center can grow is a matter of much speculation and discussion. But the people working there now know that it needs increasing input of community involvement, audience feedback and financial resources, in order to start its second year in good health.



BLACK ELK SPEAKS:

"I THANK YOU FOR THE PEOPLE THAT'S RESPONSIBLE FOR ALL THIS RADIO AND TELEVISION AND COMMUNICATION- TO SEND MESSAGE GOOD MESSAGE TO OUR AMERICAN PEOPLE-THIS IS WHERE THE WAR IS I NEED YOUR HELP... THE GREAT SPIRIT PLEASE ALL OF YOU, FAITH AND EVERY ONE OF YOU."

videotape 10: "black elk & Crowdog" Sept 27, 1972
Synapse Library, University Union, Syracuse University



- Allon and Mary Schoener. We have a contract with the Smithsonian Institution to develop plans for the 1976 American Revolutionary Bicentennial.
- We are working on multiple units for traveling exhibitions which will document the nation's history and culture. They are being planned as open-ended information systems to which people can add their own stuff on a local level.
- Media: slides, film, audio tape, and video are going to be included.
- Community festivals where people organize their own celebrations are going to be important. These festivals will involve some outside input, but will mostly rely on people locally to do their own thing.

All of this is in the planning stage now. Not too much real happening.

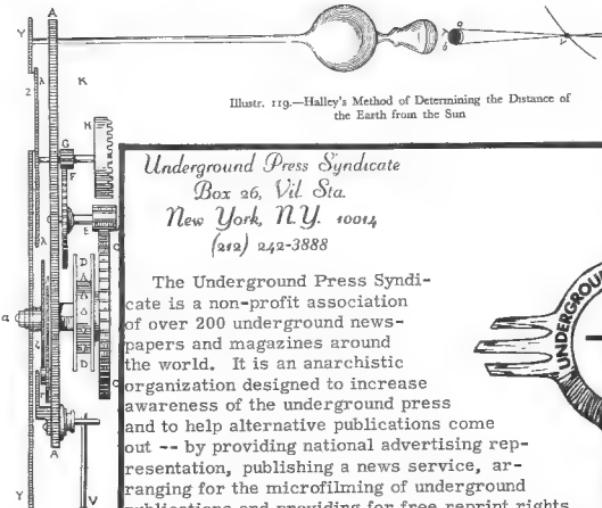
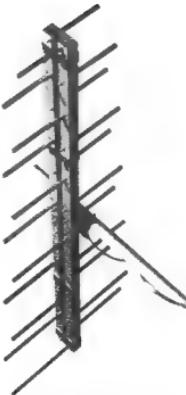


COMMUNITY TRADES & SERVICES GUILD
PO Box 4,302 - Stockton, Ca 95204

As ground-work for extending CTSG nationally, your help is needed in compiling a comprehensive register of ALTERNATIVE TRADES & SERVICES, i.e. T/S apolitical to left on spectrum which constitute viable options to traditional business establishments. From country craftsmen to urban professionals, underground shops to coops, tribe industries to radical economists, fishermen to truckers - everyone who is active, directly or in a supportive capacity, in commercial ventures. Names/addresses of People in your community whom you consider responsible for/responsive to socio-economic innovations. Please note their business or occupation. CTSG will contact each T/S prior to voluntary inclusion in register due Jan-Mar, 1973. T/S Register, as all CTSG data, is available to members ONLY! Be sure to include your name(s) if you want CTSG announcements. Your thoroughness and quick response is of appreciable value!

Jonathan Chalinder - National Coordinator

CTSG = AN ALTERNATIVE TO U.S. CHAMBER OF COMMERCE



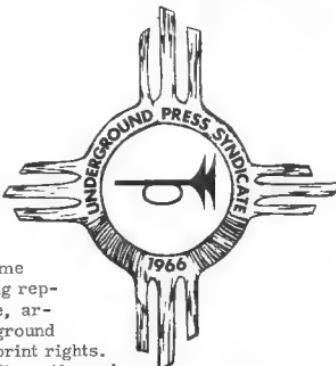
Illustr. 119.—Halley's Method of Determining the Distance of the Earth from the Sun

Underground Press Syndicate
Box 26, Vil Sta.
New York, N.Y. 10014
(212) 242-3888

The Underground Press Syndicate is a non-profit association of over 200 underground newspapers and magazines around the world. It is an anarchistic organization designed to increase awareness of the underground press and to help alternative publications come out -- by providing national advertising representation, publishing a news service, arranging for the microfilming of underground publications and providing for free reprint rights.

UPS membership is available for alternative publications for \$25. A variety of services is available for other groups as well: the UPS News Service (40 packets per year for \$50); UPS library subscriptions (\$50 for six months, \$100 for a year, U.S. and Canada only); sample packets of 12 underground papers (\$5); the UPS Directory (\$2); and a booklet called "How To Publish an Underground Newspaper" (\$1).

We welcome news tips and stories; anyone with information of national interest is urged to phone or write. Thanks, and stay high.

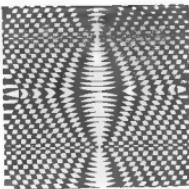


Suite One,

134 West Houston Street,

New York City, New York 10012

(212) 260-2799



This is to announce the formation of the Atomic Video Network, a small group of people dedicated to video for progressive social change. AVN is partially an outgrowth of The Daily Planet, an alternate New York City newspaper.

The Atomic Video Network will operate in several areas:

- The gathering and airing of news of pertinence to the counter-culture. In this respect you might want to think of us as WBAI-TV.
- The production of syndicated entertainment programs geared to the underground.
- The distribution of unusual educational programs to a network of colleges and universities.

Peter Cuozzo
c/o Philadelphia Museum of Art
Department of Urban Outreach
26th and Parkway
Philadelphia, Penna. 19101

*At the moment working in a local urban neighborhood training and assisting some residents to build an audio-visual access system for a community services center serving that particular area.

© Involved in a production distributed through PBS concerning the issue of state supported education for handicapped children. A feature of the program was testing the response of viewers via phone polls and computer assisted updates and displays of the results as the poll progressed during the show.



Tel. 215-763-8100 X265 or
263

* * * * *

Q3 Did some work on the Select-ovision experiment in Beloeil, Quebec. Subscribers of the system on which the experiment was performed indicated their preference of those half-inch productions that were available at the studio by phoning in to the station during the show.

* Working with a family of a handicapped child to produce a self-portrait of their activities and relationships with each other.

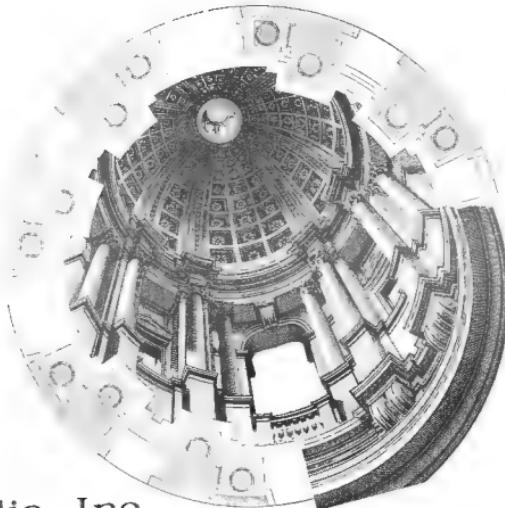
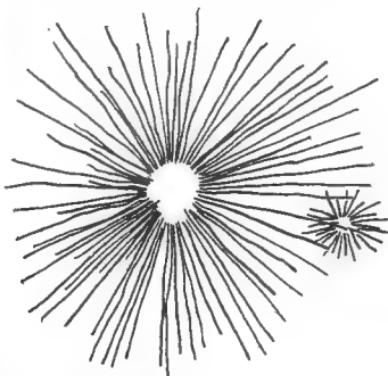
* Continuing to work toward ways of making shared information and resources a reality



ZBS Media, Inc.

R.D. 1 Fort Edward New York 12828
518-695-6406 or 518-695-6461

Alternate radio-production, creation,
inspiration, good vibes and self development



Changing video tape
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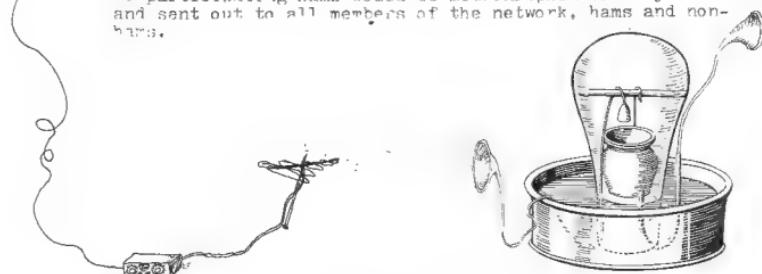
software



The World At Your Finger Tips!

ALTERNATE PHONE CO.

Right now there exists a huge network of amateur radio operators (hams), all over the world, who are or have the capability to be constantly in touch with each other. Wouldn't it be terrific to extend this network to allow others with neither ham licenses nor equipment to plug in? I believe this is possible. What I'm proposing here is a sort of alternate phone company. Here's one way it might work: We organize hams all over the country (someday ze verld) who are willing to commit themselves to a short period (an hour or two) once a week when they would stand by their radios. During this time they would receive calls and set up phone patches among participants. The schedule of participating hams would be mimeographed monthly or so and sent out to all members of the network, hams and non-hams.



Illustr. 189—Elasticity of Air

Now, let's say I'm a participating non-ham in New York and I want to talk to my friend, who's also not a ham (nor does he have to be a member of the network), in San Francisco. I look up, in my schedule, the name and phone number of the participating ham in my area who is standing by to receive calls at this time. I also find the name and call letters of the ham on duty in S.F.. I then make a (local) phone call to the N.Y. ham and give him all the info along with the phone number of my friend in S.F.. He (N.Y. ham) then contacts S.F. ham on his radio and patches the phone, with me hanging on at home, into his set so I'm connected with S.F. for the price of a local call. Meanwhile, the ham in S.F. makes a local phone call to my friend there and patches his phone into the radio. Now my phone is connected to my friend's phone (thru two ham radio sets and the airwaves) and we can talk as long as we want at the cost of two local phone calls. To keep the lines open though, we'll probably have to put a time limit (maybe 10 minutes) on calls.

(Continued on back)



Committee For Open Media
Philosophy Department
San Jose State University
125 South Seventh Street
San Jose, CA 95114
18 October 1972

AN OPEN LETTER TO FCC COMMISSIONERS

In a recent news item in Broadcasting Magazine (9 October, p. 5), it was reported that the Office of Telecommunications Policy has nearly completed long-range policy recommendations on cable television. The proposals were said to include policies "recommending that cable TV be structured as common-carrier as means of increasing access to (the) medium...".

The Committee For Open Media is deeply concerned as to whether these proposals will truly enhance the public's access to cable TV. The Committee further believes it wholly inappropriate that a private executive input procedure be employed for the formulation of public policy.

Cable TV has the potential of becoming the primary distribution medium of all forms of communication within the next decade. It seems incomprehensible that policies in such an important area as cable communications could be formulated without any definition of needs being sought from the general public.

The Committee For Open Media requests that the FCC begin a formal inquiry with full input from the general public on the problem of access to cable TV. In particular the Commission should explore the possibility of overseeing the establishment of non-profit community leased channels.

Faithfully yours,

Phil Jacklin - Allan Frederiksen

Phil Jacklin & Allan Frederiksen,
(Johnny Videotape)

How does it work?

An invitation to
the

Video Circle

Videotape communication through the mail has been happening now for some two years, but, for the most part, videotape facilities have been confined to the cities. Video Circle is an extension of this primarily urban network to the country folks. Hopefully this crossbreeding of urban and rural experience will prove to be a fertile one.

The Video Circle is a new means of communication among those working for social change. It is a medium for exchange of information about the very latest developments in our work and consciousness. A volunteer scheme itself, Video Circle will focus on the development of cooperative forms—ways that people recognize their common goals and share resources.

In short, this can be a sort of Whole Earth Catalog on videotape, a free-for-all on television, a journal of our changing culture, a forum of discussion, a videomagazine, an exchange of images and visions, a tribal television council, a communal newsletter, a video circle dance.

The medium of exchange in this project is videotape "notes." The tapes are not intended to be documents of any lasting value, though some tapes may become so. They should be, at the outset, merely jottings, signals, suggestions for new development, impressions of our lives, notes to the larger community. This rough and quick aspect of the presentations is the very essence of videotape. The videotape medium features instant replay; tapes are erasable and recordable and not really as permanent as film. Tapes which turn out to be important documents worth saving for a matter of years really should be transferred to 16mm film through a machine designed for that purpose, a "kinесcope." Video tape should be thought of as an empty vehicle of image and sound. So Video Circle's central feature is contemporary relevance—it is grass roots television, "of, for and by" the people who make it work.

Video Circle brings videotape recording and playback equipment, portable and battery-powered, to "alternative" communities or collectives in the countryside to offer an opportunity for exchange of ideas with their counterparts in the city, who, if they would just wake up to it, would find that they already have videotape services available to them. The project makes a periodic tour of many such country communities alternated with city visits to videotape studios for editing of the material collected and copying of new tapes of interest produced in the cities.

FOR MORE INFORMATION WRITE:

May Mercury soon grace your threshold,

Dan Hileman

Rhodes Hileman for the Video Circle

Box 365
Calpella, California



Here are some suggestions
but don't let this limit your thinking:
Political and economic issues—exploitation, pollution, distribution of wealth and land.
Crafts—pottery, glassblowing, shoemaking, woodcarving, metal sculpture, forging
Arts—stained glass, painting, printing.
Music—music, music music . . .
Theater—improvisational stuff, street work, visions and dreams.
"Trade" skills—auto mechanics, masonry, carpentry, appliance repair, welding.
Encounter groups—house meetings, discussions, freak-outs, blow-outs, love-it-ups, acting out your dreams.
Meditation—yoga, mantras, prayers and chants, dances, Tai-chi.
Dreams and visions.
Building your house, growing your garden, gathering wild food.
Ecology—animals and birds and trees and all those trips.
Essays, video-poems, philosophy raps, entertainment, visions, visions, visions . . .

Long Live Life

Long Live Life

"I came here not trying to figure out this thing called death and how to stop it; I came to try to figure out this thing called life and how to live it."

50 minutes, the events in and around Stockholm during the United Nations Conference on the Human Environment; going beyond the pollution problem. beyond:beyond:beyond

Lennart Nilsson's portrait of a breath of "fresh" air, enlarged 72,000 times. On a May noon at an intersection in downtown Stockholm, a breath of air was caught in a "glass trap"

"Friendly Farming" 30 min. About some people in Sweden who are rediscovering some basic approaches to farming by working with nature, not against it and the old man who is their inspiration and has much to teach us all about living on the earth and making things grow.

"Eco Homo" 15 min. Poetic and philosophical, more pieces to the puzzle of who we are and what kind of world we live in.

"San Francisco Oil Slick" 30 min. Coverage of events which took place when two tankers collided in the S.F. Bay spilling their oil and spoiling the beaches and wildlife. People really working together to repair their world.

Community tapes

"Downsville TV" 30 min. Collage of tapes which were shown over the local cable system made with and about the people of Downsville, N.Y., a small rural town in the Catskills. Includes technical information about how to hook onto the cable from a mobile van.

"Cape May Composite" 30 min. From a series of tapes conceived of and produced by the people of Cape May County, N.J. for showing on their local cable system. An example of just what can happen when people are given the incentive and opportunity to be creative and produce their own television programs.

"Terra Firma Man" 30 min. Another collage from up in Downsville where we get to know some of the local folks and learn more about what it is like to live in a small town in rural America.

"The Rosebud Cafe" 30 min. A community organizes itself! This is a record of our experiences in getting together a community information/video access center in Delhi, N.Y. from the initial meetings with townspeople to video workshops, yoga classes, Saturday night jam sessions, and numerous other activities for young and old alike.

Survival tapes

"Bob and Ceil, two truckers passing through" 20 min. unedited. Some wonderful folks who are getting into surviving on the road, what their lives are like and how they do it.

"Ezekel's Family" 30 min. An amazing San Francisco collective who are into totally integrating their lives with their environment and eachother. They are much involved with natural foods, coops, recycling, and rebuilding.

"In Search of a Rural Craftsman" 30 min. Getting to know the craft of a chair caner, bookbinder, and leather tooler as well as the fine craft of short order hamberger making.

"Basic Ceramics" 30 min. Learn how to throw from a pro! Also some good hand-building techniques from our very own Naomi Homespun.

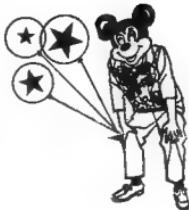
"What is an Indian?" 30 min. Children who are part of the Rosebud Cafe Video Workshop taping and talking with a local Mohawk Indian girl.

"Pretty Much as Jails" 15 min. Shows the limits of traditional classroom education and sets forth some ideas on more experiential learning.

For further info on these tapes for sale and exchange, contact us:

APRIL VIDEO COOPERATIVE
Box AK, Downsville, N.Y. 13755
607/363-7432





Amazing Grace Media sprouted this summer with a group of individuals spilling their seed into a Bed-Stuy scene, fleeing city trips and feeling the need to form a garden group. Video, film and graphics are now flourishing, nurtured by strong sunlight and a growing composite heap. We are all farmers here . . .



Some of us met through the April Video Conference in New Jersey and the Republican and Democratic Conventions which were covered by two video groups: TTV and the Womens Video News Service.

here is a list of our tapes:

1. Top Value Television - "Four More Years" - 1972 Republican Convention
2. Womens Video News Service - Another Look - The Democratic Convention (From a Woman's Point of View)
3. Dance Therapy - A Year's Study with Patients - Lijan Espanak, therapist
4. Various tapes from University Settlement Workshop - Tapes made by people who live in a Puerto Rican ghetto on New York's Lower East Side
5. Cajun Mardi Gras - Mamou, Louisiana
6. Various art dance tapes
7. Documentation of the making of a feature film
8. Tapes from Japan and Formosa
9. Documentary - The Video Revolution - What people are doing in 1" video
10. Mary - A Video Play
11. Clear Light - Colorized Video Feedback
12. Seline and X - A study of a love affair
13. Chinese classical dance
14. Deep Throat
15. Africa Tapes: Senegal West Africa
16. American Indians: South Dakota
17. Ex Attica Conversations: Between two men prisoners at Attica during Prisoners' attempt at change within the prison system. Al Cruz and James Boyde.
18. Interview with Ravi Shankar
19. Womens Interart Center - Art and Poetry by Women
20. Miss U.S.A. Pageant '72 - Miss USA and the socialist party of Puerto Rico. Demonstrations, including discrete chat with Miss Universe '72.
21. The Maine Tapes. Six portraits of people we meet on our travels through Maine. The Potato Harvest. An in-depth look at America's oldest profession.
22. Barge Tapes - Life on the Hudson River (across from 79th St., N.Y.C.)
23. VietNam Veterans Against the War and the Gainesville Conspiracy.

In addition, the younger members of our group
have their own ideas (see over):

VIDEOFREEEX/MEDIA BUS

PROGRAMMING

Recently produced videotapes

Buckaroo Bart Show) A jocular

episode of life in the mountains for buckaroos and buckarettes from 6 to 66.

Ergebnisse der
Ambulanten
Virologie

30 minutes

European Video Resources Tour
Visits with people who are active in nine portable video projects in Europe. Interviews and selections from their tapes. 60 minutes

in school. I'm not

Media Bus Story II A report about the second phase of a mobile community video project

- How to change a video head 25 minutes
- How to clean brushes 30 minutes

Video for Architects Basic

application of new technologies to the field of architecture. Includes video sight analysis and a visual examination of Reston, Virginia first tape in a series.

analogies. Also may be used to complete a partially filled reel.

All programs available on 5" videotape and postage (N.A.)
Up to 30 minutes \$ 30.
30 to 60 minutes \$ 35.
Complete set (6 hours) \$ 75.

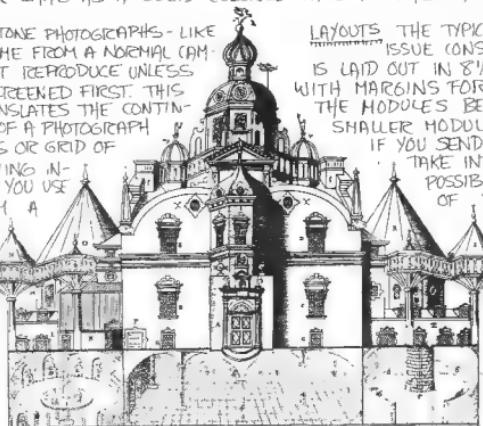
1100 PINEY MEADOWS / MEDIA BUS
1441 PINEY MEADOWS / APPLE TREE FARM
LANEVILLE, N.Y. 12150

Getting it out:

THIS IS THE SECOND ISSUE OF 'DUMPING PLACE' - IT'S TAKEN A LONG TIME TO GET OUT FOR A NUMBER OF REASONS

★ BASICALLY PEOPLE HAVE NOT FOLLOWED INSTRUCTIONS IN TERMS OF SUBMITTING COPY IN CAMERA READY FORMAT. THE MOST ACCESSIBLE & LEAST EXPENSIVE PRINTING PROCESS FOR LARGE RUNS (THIS IS GOING OUT TO AT LEAST 1000 PEOPLE) IS PHOTO-OFFSET. THIS TECHNIQUE WORKS THROUGH A PROCESS WHERE A PAGE IS SHOT WITH A CAMERA & THE "PRINT" EVENTUALLY YIELDS THE PLATE FOR THE PRESS. IT'S A VERSITILE METHOD OF PRINTING, BUT REQUIRES SOME BASIC COPY PREPARATION IF IT'S TO WORK PROPERLY:

- 1) BLUE INK ORIGINALS DO NOT REPRODUCE. THIS IS A HELP IN LAYOUT WORK. YOU CAN USE BLUE TO MARK MARGINS, ETC. BUT MATERIAL SUBMITTED THAT IS WRITTEN IN BLUE IS THE SAME AS A BLANK PAGE AS FAR AS THE CAMERA IS CONCERNED.
- 2) MOST DARK COLORS (RED, BROWN, GREEN, ETC) SIMPLY REPRODUCE AS BLACK SO THAT DARK PRINT AGAINST A DARK BACKGROUND (BLACK OR RED) WILL APPEAR THE SAME AS A SOLID COLORED PAGE TO THE CAMERA
- 3) CONTINUOUS TONE PHOTOGRAPHS - LIKE THOSE THAT COME FROM A NORMAL CAMERA WILL NOT REPRODUCE UNLESS THEY ARE SCREENED FIRST. THIS PROCESS TRANSLATES THE CONTINUOUS TONES OF A PHOTOGRAPH INTO A SERIES OR GRID OF DOTS A VARYING IN- TENSITY. IF YOU USE PHOTOS FROM A NEWSPAPER OR OTHER PRINT OUT THEY'RE PROBABLY ALREADY SCREENED. THESE PHOTOS, LINE DRAW- INGS & PRINT WILL REPRO- DUCE PER- FECTLY WITHOUT BE-ING SCREENED. IF YOU FEEL YOU MUST USE A CONTINUOUS LINE SHOT CONSIDER THE TIME & COST (\$150/SHOT MIN) OF SCREENING. (SEE MONEY)



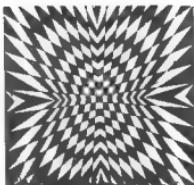
Illustr. 2a.—Tycho Brahe's Observatory, Uraniborg

LAYOUTS THE TYPICAL PAGE OF THIS ISSUE CONSISTS OF COPY THAT IS LAID OUT IN 8½ X 11" MODULES. WITH MARGINS FOR THE PRINTER, THE MODULES BECOME 7½ X 10". SMALLER MODULES ARE FINE BUT IF YOU SEND SOMETHING IN, TAKE INTO ACCOUNT THE POSSIBLE RELATIONSHIP OF YOUR MODULE TO THE WHOLE PAGE, ON WHICH IT WILL EVENTUALLY BE PRINTED. A 4X6 CARD-PRINTED TO THE EDGES WILL PROBABLY TAKE UP HALF A PAGE & WASTE A LOT OF SPACE BESIDES. TRY ALSO TO USE THE SMALLEST MODULE POSSIBLE BUT

DON'T LOCK YOURSELF INTO A FORMAT THAT DOESN'T SUIT YOUR NEEDS. IF YOU'VE ENOUGH INFORMATION TO FILL 4 3"X5" CARDS, WHY NOT LAY OUT A WHOLE PAGE.

MONEY FOR THE MOST PART THIS COMES TO YOU AS A GIFT. IF ITS USEFUL SEND ALONG A DONATION & WE CAN ALL KEEP THIS INFORMATION FLOWING. LESS THAN 10% OF THE REQUESTS FOR THIS MAGAZINE INCLUDE ANY MONEY. VIRTUALLY NONE OF THE COPY THAT WAS SENT IN CAME WITH ANYTHING MORE THAN A "WELL HERE IT IS", OR "HOW SOON WILL IT BE PRINTED. COSTS COME TO ROUGHLY \$6.50 PER PAGE PER RUN, PLUS MAILING SCREENING (SEE #3) IS MORE IF IT'S WORTHWHILE TO YOU TO 'KEEP' GETTING "THE WORD" OUT, WHY NOT HELP PAY TO DO IT. WE'D LOVE TO DO ANOTHER ISSUE & GET IT OUT IMMEDIATELY & IT'S POSSIBLE IF EVERYONE MAKES THEMSELF A RESOURCE FOR WHAT'S HAPPENING.

THANKS TO THE NEW YORK STATE COUNCIL ON THE ARTS FOR HELP WITH M/F DISTRIBUTION



THE VIDEO COOPERATIVE
HAMPSHIRE COLLEGE
AMHERST, MASS. 01002
Contact: Mike Ubell
Morgan Wesson
Richard Barber

HARLEM PREPARATORY SCHOOL
2535 Eighth Avenue
New York, N.Y. 10030
Tel. 212-234-1363

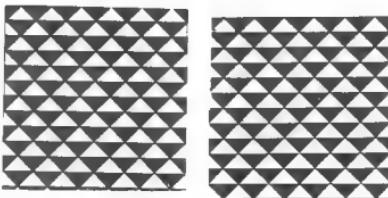
THE COOP IS FUNDED BY THE COLLEGE. THE CAMPUS IS CONNECTED BY A CATV/CCTV SYSTEM. AT THIS TIME THERE IS LITTLE BEING DONE AND THE FEELING OF ISOLATION PERVERSES.

ACCESS TO: 1/2" AV SYSTEMS.

1" EV SYSTEM (SONY) PORTABLE & MOBILE SYSTEMS.

PLEASE NOTE: FOLKS OUTSIDE OF THE COLLEGE NISHING ACCESS TO THE EQUIPMENT SHOULD GO THRU THE COOP. THE EQUIPMENT HAS AT TIMES BEEN MISUSED SO PEOPLE HAVE BEEN VERY CAUTIOUS. BE PATIENT, BUT

GET IN TOUCH



Ghetto Brother Power
Community Organizing
The College Game
The Attica Prison Revolt
The Harlem Six
Sonia Sanchez
Electronic Feedback
Veteran's Rap
The Tombs Seven
Sociology Seminar
Women, Life and Literature
The Talent Show
The Art Show
Graduation

A street gang in the South Bronx

Housing problems and what you can do about them.
How black students are used by colleges and how to play the game.
Street interviews on the medias coverage.

A mother's story

A famous black poetess visits Harlem Prep.
An experiment in video and audio feedback.
Vietnam veterans rap about their experiences.
Interview with one of the attorneys.

A class at Harlem Prep.

A class at Harlem Prep.

... at Harlem Prep.

Outside exhibition by the Art Dept., Harlem Prep.
Classes of 1971 and 1972 of Harlem Prep.

STUDENT PRODUCED VIDEOTAPES

AV Series

PEOPLE'S VIDEO □□□

□□□□□□□□□ 1127 university avenue
□□ madison wisconsin 53715 □□□

About us. We're semi-impooverished. We've mostly hustled around the university for access to equipment. The trouble is the university is on to us and for some reason doesn't approve of our using ~~the~~ its equipment. So we've set out to incorporate non-profit and hope to hit the Wisconsin Council Of the Arts (Parts) for some money. Except Wisc. isn't N.Y. so we don't know what our chances are. At this point we're about \$200 short of buying a 3650 editing deck.



As to the interests of the group- well, the flexibility of our structure has enabled a whole array of people with all kinds of diverse interests to join in. To keep an ongoing group, though, we're still trying to figure out whether this diversity is good or bad (many arguments, many debates). Anyway I've enclosed a program from a recent fund-raising benefit we had. The response from the Madison community has been really good. We are even the first people in the state to use public access cable time. This is being done in nearby Monona. We haven't been able to determine any response yet (no feedback). But.... I'll be anxiously awaiting your reply. Please mail it to me at: 424 W. Gorham St., Madison 53703. Thanx. Will be in touch.



Project We



We're the people of Bridgeport's East Side - black, brown, Puerto Rican, and on and into video.

We're also Journalism students from the Univ. of Bridgeport, who bring the equipment from the snug campus on Long Island Sound into the streets and buildings that are our studios.

The catalyst in our chemistry for social change is Bill Jackson, young black managing editor of Harambce, the neighborhood newspaper. Bill is dreaming of a voice on cable, and of helping solve blacks' problems thru video exposure.

The we's from U.B. include Dennis Wilbert, who developed the project, also Karen Campbell, Diane Watson, Mary Smith, and Pauline Gravelle.

Neighborhood we's attend our 10-week workshops to learn the equipment. Then they're on their own with it, wherever, to mirror their problems and culture.

Results aren't in yet. More about them in future Dumping Places.

We -Bridgeport Community
Video Project
1277 Stratford Ave., Bpt., Conn

CATEGORIES

These eleven categories are designed to be all encompassing (as possible) so that they are controllable (sortingwise). Please decide where your information fits best.

1. NEWS SECTION-financial and announcements pertaining to this publication.
2. HARDWARE-Technical information about equipment, prices, rental, exchange, maintenance, modifications
3. SURVIVAL-funding, legal info. organization, food, living.
4. POLITICAL & CULTURAL-community video, alternate news, etc.
5. GOOPS & FEEDBACK-reflections, alternate suggestions, corrections of misinformation, address change

6. CALENDAR-events, meetings & conventions, publication deadlines, legal dates (f.o.c.c. hearings for example)

7. CONTACTS-persons, organizations, clearinghouses facilities, project groups, publications

8. OTHER MEDIA NETWORKS-radio, film print, music. Established or alternate media.

10. SOFTWARE-Tape access catalog, rental, sale, exchange.

11. INFORMATION NEEDED

Paper, printing and mailing cost money. As a Food Coop is everybody's Grocery Store, the Dumping Place is everybody's Information Exchange. So everyone should financially contribute by the DEPOSIT SUBSCRIPTION.

Try to get subscription from your neighborhood and college libraries or any institution interested.

SUBSCRIPTION

DEPOSIT*

INDIVIDUAL \$ 5.00

LIBRARY \$10.00

NAME:

ADDRESS:

Zip

CHECK MONEY ORDER

make check out to:

THE DUMPING PLACE
c/o April Video Coop
Box AK
Downsville, N.Y. 13755

THE DUMPING PLACE

March 4, 1973

CAPE ISLAND VIDEO/ARE YOU THERE? Workshop

Status Report

The Cape Island Video/Are You There? Workshop (referred to as C.I.V.) is a non-profit corporation formed during July 1972 to make and broadcast community-oriented videotapes, and to educate the community to the uses of video. The community here is Cape May County.

This corporation is the direct outgrowth of the efforts of Maxi Cohen and Carole Zeitlin, who with the assistance of the America the Beautiful Fund, the N.Y.U. Alternate Media Center, the Mid-Atlantic Center for the Arts, the City of Cape May, and TelePrompTer Corp. introduced non-commercial cable TV access to Cape May County in southern New Jersey.

The officers and trustees of C.I.V. are: Michael Loftus, President; J. Peter Morrow, Vice President; Linda H. Balsam, Recording Secretary; Carol Nugent, Trustee; Johanna McCarthy, Trustee; Joseph Griesbach, Trustee, and Robert G. Steele, Trustee. Currently not residing in Cape May County are Michael Loftus, Carol Nugent, and Johanna McCarthy.

Funding for C.I.V. to date has come from TelePrompTer (\$5,000 with a matching clause for an additional \$5,000), from George Stoney (\$1,000 donation) and \$450 raised from the viewing audience of a special "Are You There?" telethon.

Prior to the legal formulation of C.I.V., Maxi and Carole produced a regularly cabled program called "Are You There?" Some of these pre-1973 tapes have

escaped recycling. They are:

Tape 156, Emlen Physick Estate

Just Around the Corner There's Art - Cape May County Art League

Tape 106, August (Composite)

Take a Walk and Discover Nature with Us - Birds and Plants (1 hour)

Astrology Luncheon

Cape May County Library (1 hour)

Higbee's Beach

Gar at the Gas Station

Cape May - Lewes Ferry

Ocean City Art League

U.S.O. Recruits of the Coast Guard (1 hour)

Lower Cape May Regional High School Christmas Concert (1 hour)

In the Christmas Spirit

Woody Norvell, a Benefit Concert

Media - Community Access and Archie Bunker (1 hour)

Fabric Boutique and Feedback

Housing Project, "The Other Side of the Coin" with Betty Taylor (1/2 hour only)

Cape May Talent: Songwriter, Inventors

Donkey Basketball Game

Cape May Composite

Tape 554, "A New Dimension"

Bob Steele - Nature Walk & Music

The Check is Delivered! - A tape of TelePrompTer grant delivery.

For expanded descriptions of these tapes and the Cape May New York University

project please refer to the Alternate Media Center bulletin, first issue, Summer 1972. If a dub of any of these tapes is desired, please contact Robert Giddis (609) 729-3081 or Linda Balsam (609) 522-2444, ext. 27 prior to March 31, 1973.

When the grant from TelePrompTer was received, two Sony CVM 110 monitors, two Sony AV 3400's, a Sony 3650 editor and 60 1/2 -hour tapes were purchased from Technisphere .

By the time this equipment came to stay in Cape May County "Are You There?" was not being produced by C.I.V. because the group had functionally fallen apart after Maxi's and Carole's departure. Re-runs of old "Are You There?" programs were being cabled by TelePrompTer. No workshops or regularly scheduled meetings were being held. At this time Linda Balsam had become the focus for internal and external correspondence and requests. She was approached by Robert Giddis whom (after consultation with Peter Morrow) she hired to re-activate C.I.V. The role that Mr. Giddis assumed was that of "Consulting Director." Salary was set at \$75.00 a week until the money (primarily from the Stoney donation) ran out.

These events took place in December 1972. Since that time "Are You There?" has been on the air with at least one hour of content replayed four times a week. The programs cabled to date and prepared for cabling through March 12, 1973 are:

- 1 January 15 December 18 Oil Port Hearings, parts 1 and 2, 1 hour
- 2 January 22 December 18 Oil Port Hearings, parts 3 and 4, 1 hour
- 3 January 29 January 15 Oil Port Hearings, parts 1 and 2, 1 hour

- 4 February 5 January 15 Oil Port Hearings, parts 3 and 4, 1 hour
- 5 February 12 "Atlantic/Bocce Ball/Midget Football/Cosgrove", 1 1/2 hours
- 6 February 19 'Packer Football/Women's Lib/Philadelphia Folksong Society",
1 1/2 hours
- 7 February 26 'Jazz at Glassboro", 1 hour
- 8 March 5 "Wetlands Hearings", parts 1,2, and 3
- 9 March 12 "Wetlands Institute Tour", "Poe-Pourri with Jim Albertson", 1 hour

Since January 1973 the equipment has been insured against theft, and the home base of the equipment has become the Cape May County Library in Cape May Court House. Separate workshops for teachers, children and adult beginners have been held at the Public Meeting Room of the Library during January and February 1973. New people, new ideas and new modes of support have been the immediate results of being active at the Library. The County Library is the only big library in the vicinity and is very much interested in expanding its own function as a "media access center" from print, art objects, films, records and audio tapes into video. The Library is going to spend \$3,000 on video gear during April and has committed its use to C.I.V. This \$3,000 will raise the amount of money TelePrompTer will match from \$1,000 to \$4,000. No absolute commitment from the Library (through the County Freeholders) has been made for a permanent facility for video, but the outlook for getting a 30' x 30' office/access area in the Library is good. Some inter-connection between the new bookmobile and C.I.V. is also a possibility.

The January-February workshops were exploratory in nature, and one mistake in their

structure stood out. The old "Are You There?" people - people who already knew how to use the gear - had no social focus. In the past, workshops had been more than instructional gatherings, and some other kind of meeting to fill this need for additional video stimulus and reinforcement was shown to be necessary.

Procedures for equipment user certification were set up and records were kept of the equipment use. Certification costs \$5.00 and makes tape, monitors, and 3400's available on a check-out basis. Certification is also sort of a membership in C.I.V. The current corporate structure is unworkable because three of the seven members, including the president, are completely removed from Cape May County. It has been proposed that "Certified Members" form a steering committee to explore new structures and modes of decision-making. There are currently 15 "certified members." It is anticipated that by the end of April there will be between 30-50 certified members. At some time during March and April some kind of transition of decision-making power will have to be facilitated by the four remaining members of the Cape Island Video/Are You There? Workshop.

Fortunately, the bulk of ideas for "Are You There?" programs has been coming from the pool of certified members and not from the Consulting Director. When projects are initiated from or through the director, less active participants are invited to come along. These people usually end up shooting most of the time. This kind of involvement allows people who are interested to see some action even though they have not formulated projects themselves. When the equipment is checked out, it is understood that producing for "Are You There?" is not the sole purpose. People who check out the gear are encouraged to explore with it

at home. Two of the teachers from the Teachers' Workshops decided to become members of C.I.V. and will use both C.I.V. and school equipment in and out of the classroom.

Planned taping sessions for future "Are You There?" programs include:

Profiles of the people who buy and sell N.J. State Lottery Tickets

A comparative look at the environmental difference between the Bayonne and Cape May Areas.

An interview in the rough with local naturalist C. Brooks Worth

A helicopter tour of Cape May County, courtesy of the Coast Guard

Profile of artist Ed McLaughlin

Detailed coverage of the Alternate Energy Conference at Cape May Convention Hall on March 24. The prominent speakers will be David Brower, Senator Mike Gravel, and Buckminster Fuller.

Some tape projects which are not directly related to cable access are:

A "documentary" - a collection of the vast amount of data which denies the need for a deep water oil port off the coast of Cape May made in collaboration with the County Planning Board, and intended to be sent as testimony for the Congressional Record.

A series of tapes with Camden 28 defendant Bob Good. Bob is running his own defense and has accumulated a great deal of knowledge about legal precedents and the history of American jurisprudence. These tapes may turn into a "How to" manual for legal defense without lawyers.

An entry to the N.J. State Arts Council is being prepared by Bob Cosgrove and Robert Giddis. The tape will be experimental feedback with an original musical score.

Tapes are being made at Trenton State Prison of an experimental creative writing class, and consultation is underway about the use of videotape in a group counselling class. Linda Balsam is making these tapes to bring the realities of life inside and outside the walls closer together.

To provide a social focus and some stimulus for all of the C.I.V. members, "Video Environment Workshops" have been scheduled. (See blurb.) These sessions will provide a forum for people to show their tapes, trade information, and see tapes from other groups. Some speakers or outside people will be invited to participate at these sessions. It is hoped that many of the people who go to the Video Environment Workshops will also be going to the April Video Jamboree in Delhi, New York at the end of April. There has been much interest in active tape exchange with other groups, and the workshops will probably be taped so that other groups can know what's happening in Cape May. Tapes for exchange can be mailed to:

Robert Giddis, c/o Doris Grady

Cape May County Library

Cape May Court House

New Jersey 08210

In addition to EIAJ #1 1/2" format, we can handle tapes in the Akai VT-100,110 and 700 series.

The equipment expected to be purchased with the Library money is a Sony 3600 to complement our 3650, a low-light camera (possibly in combination with a deck), a tripod, and tape. One item that may also be purchased is a back-pack with a 3-hour battery.

It is expected that a final decision on the space for C.I.V. at the Library will be made during April.

Future Plans for Cape Island Video

The following ideas for which Cape Island Video may well be the focus in Cape May County have come from a diverse variety of people and influences. Involvement in these projects must be precluded by the successful transitional process outlines in the March 4 C.I.V. Status Report.

Along with these project ideas there are some specific ongoing involvements C.I.V. should get into. C.I.V. should be active in the negotiations for cable franchises to be awarded throughout the rest of Cape May County to insure that some form of non-commercial access is allowed. C.I.V. should begin to explore access through the other cable companies besides TelePrompTer in Cape May County to widen the scope of "Are You There?".

Exploration of some of the innovations with closed circuit portable TV systems should be an ongoing process for C.I.V. The possibility of effective political lobbying through 1/2" tape must not be ignored.

1. Cape May County Video Access Catalogue - This would be a print feedback system which would include all of the available data about video-related people and materials in Cape May County. Everyone connected with video through anything from school AV departments to electrical engineering would be listed along with their available gear; then all of that data would be distributed back to all of the listees. This catalogue would be an effort to find out if a synergistic reaction can occur.
2. Closed-circuit Problem Solving - Personnel, small group, inter-tribal and inter-racial problems in communication can be solved through the use of closed-circuit television. Gaps in understanding among groups such as new residents vs. old residents could be lessened by doing separate controversial tapes with each group and then playing back the tapes to each other. The reactions to each tape would also be taped and traded. All of this information could be used as a mutual base for exploring commonalities and positive factors synectically in a large group taped session. Similar processes can be used on all levels.
3. Social Service Tape Library - The County Library is interested in having a data bank of tapes which include easy-to-assimilate information dealing with social service agencies such as Food Stamp Office, Red Cross, Legal Aid, etc. Also, "How To" tapes for people or groups who are exploring co-operative ventures such as a food co-op or a small business.
4. Media Access Center - There is a great deal of interest and need in Cape May County for a place where people can go to learn how to work with film, still photography, silkscreening, recording equipment, small presses and many of the other media which allow personal and group expression. Video of course is the simplest and most direct medium and an access center should have a

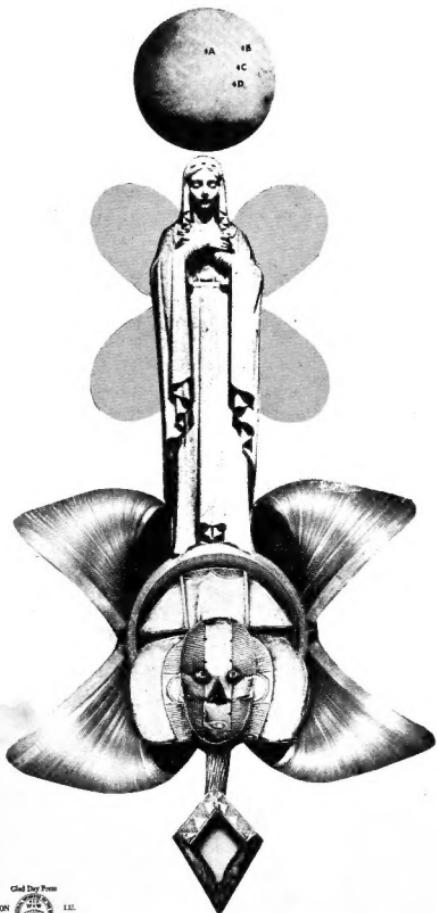
a two-way cable for live over-the-air involvement.

5. Maximum-Response Tape Exchange - C.I.V. wants to be actively involved in a 9 or 10-way network of groups across the country which trade at least 1/2 hour of tape every week. Delivery systems outside of the mail should be explored by such a consortium and some kind of accepted format for the first few weeks should be worked out at a conference.

6. Listener-Viewer Supported Cable TV Radio Station - From time to time in Cape May County there has been a great deal of interest in a listener-supported FM station. One innovative way to fill this need without the normal great deal of expense involved would be to do it over cable. The format would be a stationary wide-angle camera in a sound booth which would allow listeners to see radio in process as well as tune in their FM stereos via cable. Experimental simulcasting would also be a direct outgrowth of this project.

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april video



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- access • communities
- software • hardware
- news • contacts
- other media
- & more

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